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It's Beginning To Look A Lot Like...Star Wars

In the last couple of issues, we've really been on the original trilogy kick—and rightly so. September 21 marked an historic day as the movies many of us know and love finally came out on DVD. Because I've already snapped up the collection and gotten my hands on THX 1138, I'm wondering what it is I'll get this year from the mysterious man in red on December 25. Yes, the holiday season is truly one for collectors, and while I can't claim to be on the same level as Mr. Sansweet (but who really can?), I do have a passion for collecting all things Star Wars.

Since 1978, there has rarely been a time when I didn't get something Star Wars related for Christmas. There were a few lapses during my high-school and college days simply because I was deemed too old by my parents to receive such items, not to mention the fact that there was a hiatus for a number of years when Star Wars toys were all but absent from store shelves. Sure, there was the occasional T-shirt, poster, and pewter figurine here and there, but nothing resembling the collecting blitz that we know today—and like a crazed lunatic, I frequently roam the aisles of my favorite toy stores and comic shops searching for the latest and greatest. If I can't find what I'm looking for at the local brick-and-mortar establishments, I will either have a nearby friend keep an eye out for particular items, or I'll log on to the Internet and surf to my heart's content. In fact, like Steve points out in *Scouting the Galaxy* this issue, the Internet is a powerful tool the collector of the future can use to his or her advantage, especially when looking for more rare or obscure items.

The great thing about collecting Star Wars is that there is something for everyone, no matter your age, budget, or location. We often receive correspondence from readers telling us about their collections, and it's great to see all the photos. For next issue, I'd like to have the letters section reflect the best gifts you all have received over the years, so send us your stories, and we'll print as many as we can! Until then, we here at *Star Wars Insider* want to wish everyone a happy holiday and prosperous New Year. And, of course, Happy Life Day!

Brett Rector, Editor-in-Chief



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Christmas on Tatooine

Ralph McQuarrie's artwork comes to life with Jawas bearing gifts.

By Adam Pawlus

During the run of the Star Wars toy line, I've always been fascinated by the endless amount of material from the movies-- and even more fascinated by the toys from beyond the movies. Ralph McQuarrie had a big hand in creating the design of the films, and now Hasbro has taken some of his designs and made them into holiday toys, starting with R2-D2 and C-3PO as a reindeer and Santa Clause in 2002. After the nifty Santa Yoda 2003 Holiday Edition, Hasbro now brings Entertainment Earth an exclusive pack of Holiday Jawas!

The two diminutive cloaked aliens still have their light-up eye ports and familiar tattered rags covering their bodies, but there are a few changes brought to make them more festive. The yellow eyes are now red on the tall Jawa and green on the smaller one, and they have new arms and accessories to bring the old McQuarrie holiday card into the third dimension.

The package comes with a very spiffy blue-tinted scenic backdrop with a bunch of Jawas parading around the Lars homestead, with newly added holiday lights hanging from moisture vaporators. The packaging is a lot like the earlier Holiday Editions, as it resembles the ever-popular snow globes available at fine tourist traps everywhere.

The specially designed package also carries a replica of the original McQuarrie card art, offering fans the chance to pretend that they, too, are on the LucasFilm holiday list.

While all well and good, this piece has a big dark secret. During the early stages of development, Hasbro and others were going back and forth as

to what color the Jawas should be. While the now-obvious brown coloration became the final answer (see Figure 1), bright and muted specially colored red and green Jawas were originally considered for production (see Figure 2)! While they looked quite striking and unlike anything you've seen on Tatooine, it was decided that the figures should remain true to the original greeting card and films for this release. But since I wanted to show you the toys as they were once considered, we just had to show you these legendary lost Jawas before they became the stuff of toy legend.

As Star Wars rarely lends itself to quirky and "cute" items, this is a real treat. Even the Star Wars Christmas Ornaments from Hallmark don't show the characters in Earth-based holiday situations, so these figures are especially special, and since I've always been a huge fan of Jawas this is one of my favorite items to come down the pike in quite some time.

What's next in the Star Wars Holiday Edition series? Nobody knows just yet, but with caroling Pod Racers in one card and the two droids assisting Santa Claus in another, here's hoping the series continues for years to come!

Adam Pawlus has written about Star Wars toys and collectibles since 1995 and has been involved in toy and character collecting since you were knee high to a grasshopper. He currently writes online for GalacticHunter.com and 16bit.com.



Figure 2: Hasbro Prototype (not for sale)

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Figure 1: Final Version



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A Galaxy Full of Gaffes

Now that the DVD box set is firmly in the grasp of millions (and we mean millions) of fans' hands, readers have been sending us their own list of bloopers to look for (see Jeffrey and Joseph's letters below). What really baffles us is that there hasn't been a book written about this very subject yet...well, that and the fact that some of you really have a keen eye or just too much time on your hands. As always, keep those letters coming!

A GHOSTLY EDIT

I recently bought the Star Wars trilogy DVD set, and something has been on my mind. Why has the spirit of Anakin Skywalker, as seen at the end of Return of the Jedi, been changed from Sebastian Shaw to Hayden Christensen?

Danielle Cole—Davisburg, MI

When the photo of that shot was circulated on the Internet, many fans were upset that Hayden had been inserted, mostly because they just didn't see the connection. However, there is a very reasonable explanation—but it can't be revealed until next spring when a certain new film opens in a theater near you.

RUSH(ING) OUT TO GET THX 1138

Hiya! Great job with the magazine so far! But you missed one bit of trivia for the article on THX 1138: The movie also inspired "The Body Electric," a 1984 song by Canada's premier rock band, Rush. If you have any doubts, try to track down a copy of the music video—the homage is undeniable.

Yakov Freedman—Los Angeles, CA

Upon reading your claim, we were instantly intrigued, and that prompted us to dust off our CD of *Grace Under Pressure* and listen to the song (yes, we really are Rush fans). And while the song is rather ambiguous, it certainly does seem to make a nod in THX 1138's direction. Geddy Lee, if you're reading this, drop us a line and set the record straight!

STOWED AWAY

Hey, great article about the trilogy DVDs. I love the freeze frame "curiosities" as

do most fans, but one that's frequently overlooked is missing. In *A New Hope*, as Han Solo enters the Millennium Falcon's cockpit and yells, "Chewie, get us out of here," pay close attention to the left part of the screen. Visible through the doorway, a green-jacketed production crewmember can be seen slipping out of the shot. If you blink you could miss it, but the stowaway is indeed there. Jeffrey Gouda—Los Angeles, CA

CLOSE SHAVE

I just finished reading *Insider 78* and was truly thrilled with the feature, "50 Factoids About the Original Star Wars Trilogy." The part on the best bloopers lists the most well-known ones; however, there is a blooper in *Return of the Jedi* that always seems to get overlooked. In chapter 46 on the recently released DVD, the camera is positioned over Luke's shoulder focusing on Vader/Anakin as he lies on the shuttle's ramp with his chin piece fully intact and sticking straight up. Cut to the next camera angle, this time over Vader's shoulder looking up at Luke as he lowers his head in despair, and voila—the Dark Lord's chin is bare! I guess the reason no one has mentioned it before is because if you own the pan-and-scan versions of the VHS or DVD, this gaffe can't easily be seen. I recommend grabbing a copy of the widescreen release and checking it out.

Joseph Depew—Antioch, CA

It's astounding to us that there are so many fans who are still finding little continuity flaws. In fact, we want to send out a call for any and every flaw you, the readers, can find. Heck, we may even start a contest for those who can send us the most as-of-yet unreported bloopers. What a novel idea....

WHAT THE...?

We all know that Senator and Emperor Palpatine are the same, but in *Episode II Attack of the Clones*, something caught my eye. When Darth Sidious is speaking with Count Dooku, the shot is filmed at the same angle as the one in *Episode V*

The Empire Strikes Back when Palpatine is speaking to Vader. Also, in *Episode I The Phantom Menace* during the ending celebration, there is a shot of Palpatine as the only clear figure while everyone else is blurred out. Is Darth Sidious the same person as Emperor/Senator Palpatine?

Justin Heins—Via Internet

Hmm...well, Justin, those are very interesting observations. It won't be long until we all find out for sure.

I ♥ MARA JADE

First off, I just want to say that I like the new look of *Insider*, and I enjoy the direction you are taking the magazine. Seeing those pictures of *Episode III* got me excited about the movie coming out next year. At the San Diego Comic-Con this summer, I had the chance to meet several cast members from Star Wars as well as Shannon Baksa (the "real" Mara Jade) and Timothy Zahn. It got me to thinking, and I'm sure a lot of fans are with me on this: I believe that Mara Jade has earned her stripes in the Star Wars universe. Timothy Zahn did more than just create another character—she has gone on to become one of the most popular characters in the Star Wars expanded universe. She even has her own action figure! Don't you think it would be fair to include Mara Jade in a scene, like at Jabba's palace in *Return of the Jedi*, as a tribute to the character's popularity?

Luis Bermudez—Via Internet

Mara Jade is an outstanding character, and we here at *Insider* thank Timothy Zahn every day for creating her. However, stories from the Expanded Universe books are not part of the canon of the films, and therefore it is doubtful she'll make an appearance. Having said that, we'd love to see Ms. Jade inserted into *Return of the Jedi*.

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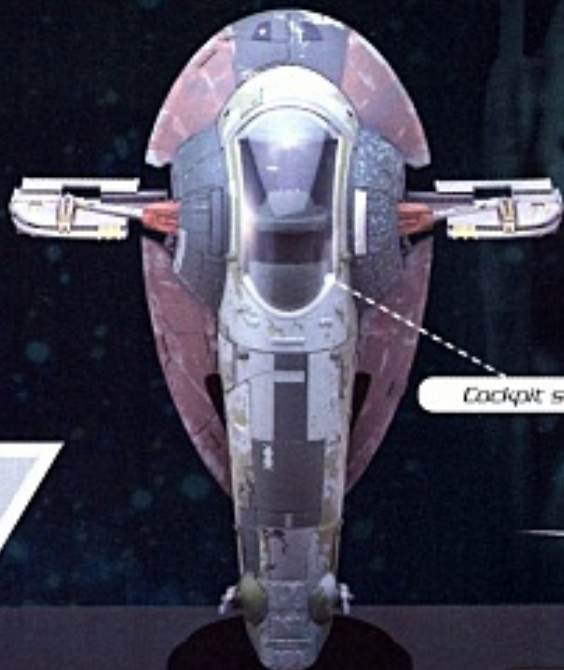


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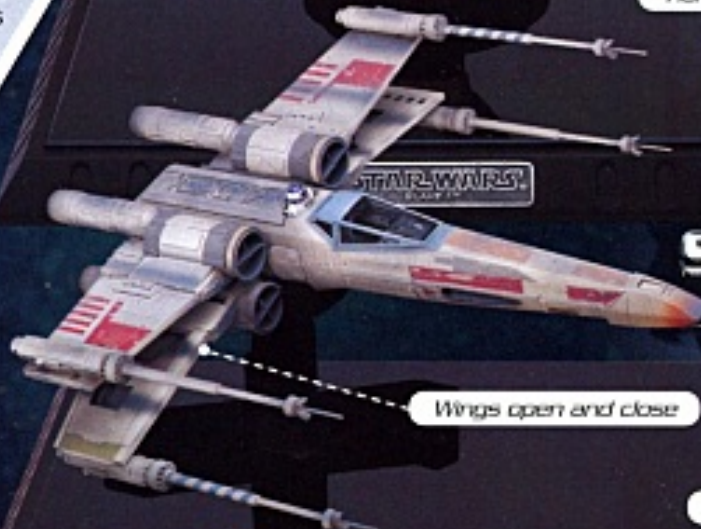
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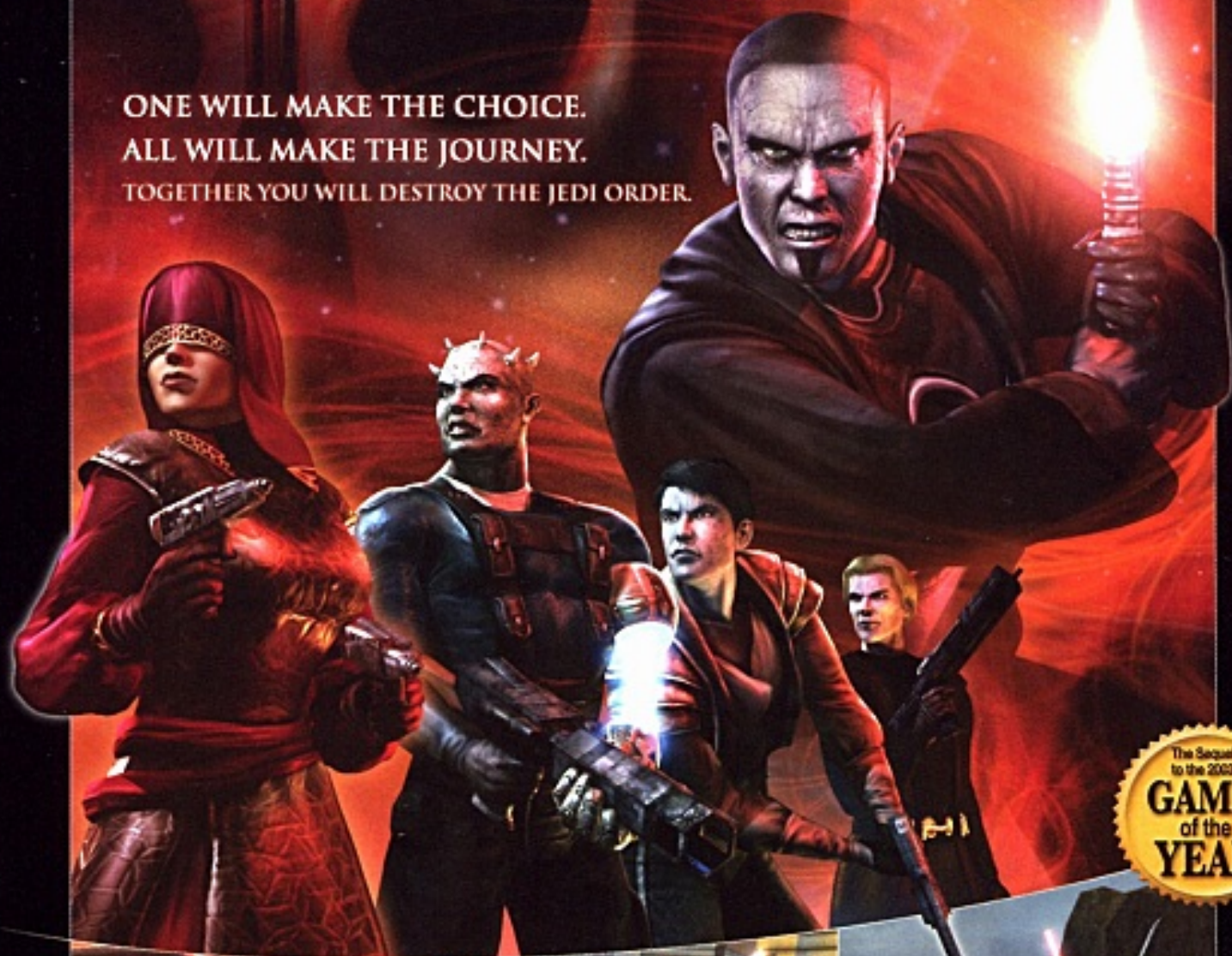
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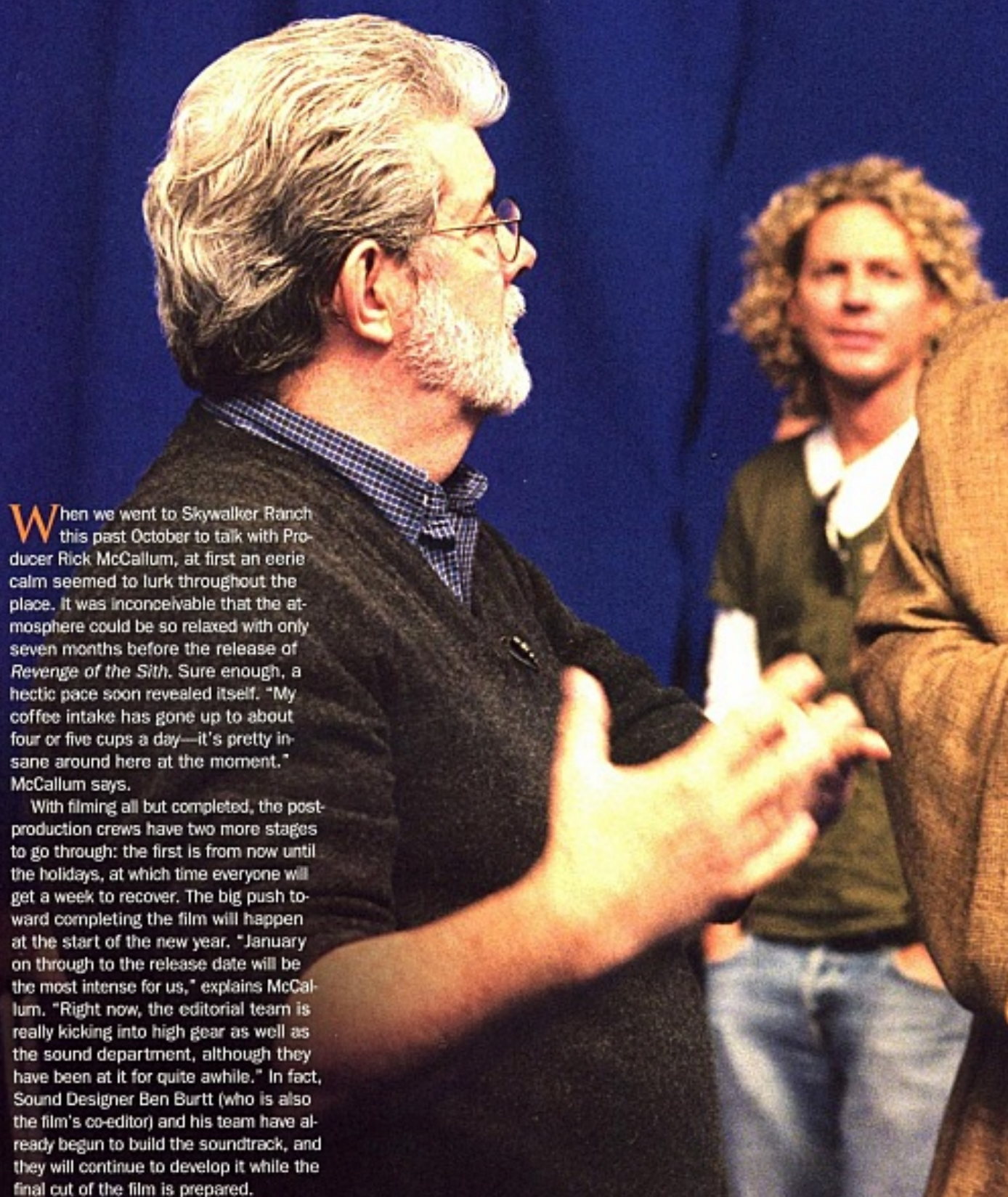
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PREQUEL

WITH PRODUCER RICK MCCALLUM

By Brett Rector



When we went to Skywalker Ranch this past October to talk with Producer Rick McCallum, at first an eerie calm seemed to lurk throughout the place. It was inconceivable that the atmosphere could be so relaxed with only seven months before the release of *Revenge of the Sith*. Sure enough, a hectic pace soon revealed itself. "My coffee intake has gone up to about four or five cups a day—it's pretty insane around here at the moment," McCallum says.

With filming all but completed, the post-production crews have two more stages to go through: the first is from now until the holidays, at which time everyone will get a week to recover. The big push toward completing the film will happen at the start of the new year. "January on through to the release date will be the most intense for us," explains McCallum. "Right now, the editorial team is really kicking into high gear as well as the sound department, although they have been at it for quite awhile." In fact, Sound Designer Ben Burtt (who is also the film's co-editor) and his team have already begun to build the soundtrack, and they will continue to develop it while the final cut of the film is prepared.

UPDATE

Episode III



Director George Lucas gestures as he explains to Samuel L. Jackson (who plays Mace Windu) and Silas Carson (who plays Ki-Adi-Mundi) that the two members of the Jedi Council are about to engage in the fight of their lives.—Photo by Keith Hamshire



"We're really, really happy with the latest cut of the film," says McCallum.

Speaking of which, McCallum is very excited about the movie in its current shape, but adds that there is still a lot of work left. "We view dailies every Tuesday and Thursday, and recently we've been viewing about 30 shots one day and 25 the next, which means we're averaging about 50 to 60 shots a week. And we have to stay at that level until we're done with the film."

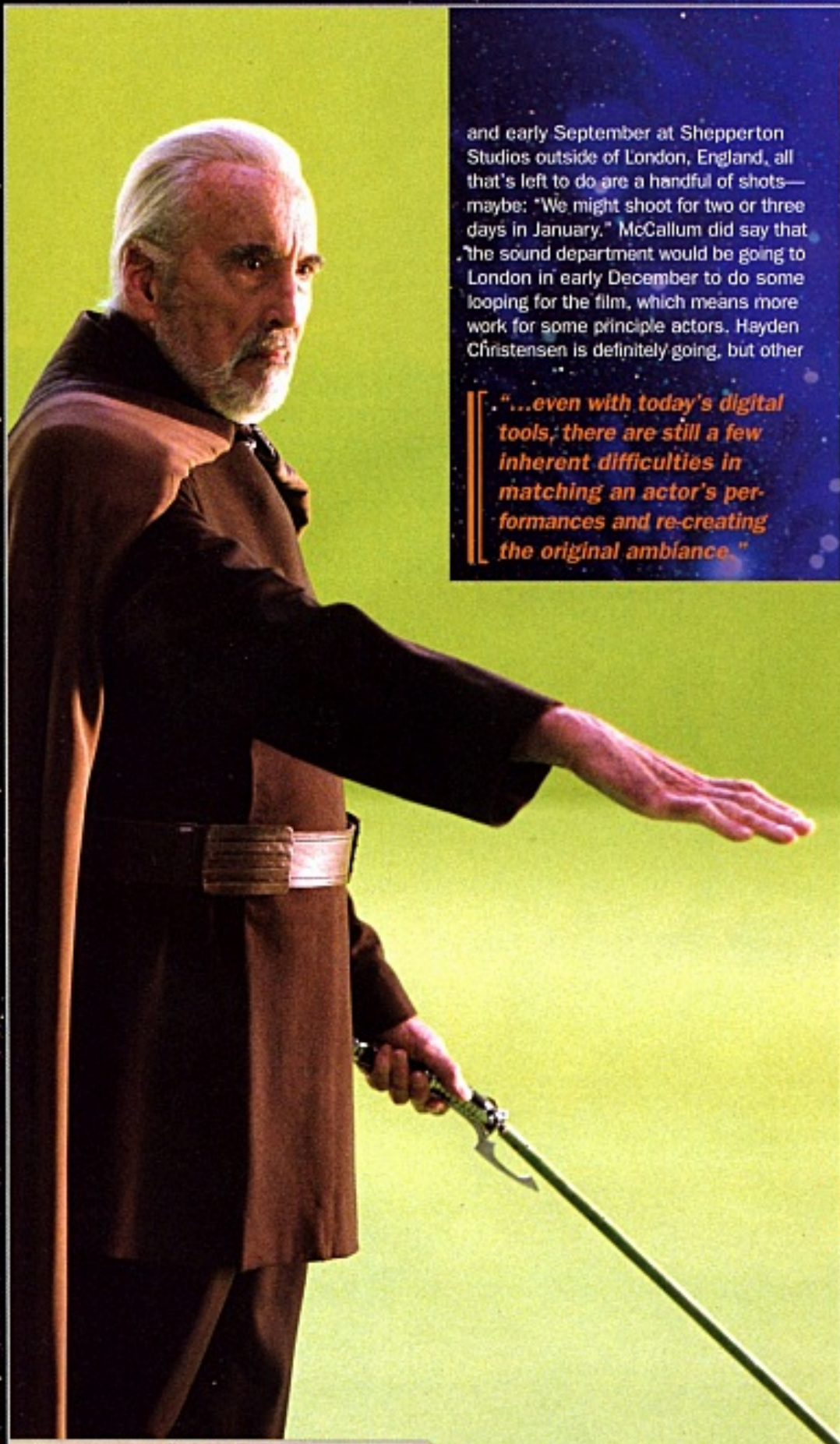
And so far, things are moving along as planned. "We're really, really happy

with the latest cut of the film," says McCallum, "but (as far as length) we are about 10 minutes over where we want to be. The goal is to trim the feature to about two hours and fifteen minutes." McCallum says they have about a month and a half to do that—quite a challenge to achieve.

Luckily, all the primary filming is complete as well as most of the additional photography. Having spent two intense weeks on pickup shoots in late August



It wasn't quite Halloween when this photo was shot at Shepperton Studios, but Star Wars fans have loved seeing alien creatures—the stranger the better—ever since the cantina scene from *Star Wars: A New Hope*.—Photo by Keith Hamshire



and early September at Shepperton Studios outside of London, England, all that's left to do are a handful of shots—maybe: "We might shoot for two or three days in January." McCallum did say that the sound department would be going to London in early December to do some looping for the film, which means more work for some principle actors. Hayden Christensen is definitely going, but other

"...even with today's digital tools, there are still a few inherent difficulties in matching an actor's performances and re-creating the original ambience."

A sinister-looking Christopher Lee, who plays Separatist leader Count Dooku (and secretly, the Sith Lord Darth Tyrannus), uses every dark side power he has in a battle near the beginning of *Revenge of the Sith*. —Photo by Keith Hamshire

Actor Hayden Christensen, who plays Anakin Skywalker in *Episode III: Revenge of the Sith*, takes a flying leap off a platform into a waiting, padded crash mat during the late summer 2004 pickup shooting at Shepperton Studios in the United Kingdom. —Photo by Keith Hamshire



Children playing Jedi younglings undergoing training by Master Yoda have already learned an important lesson: Never go anywhere without your lightsaber. This scene was filmed at Shepperton Studios outside of London. —Photo by Keith Hamshire





than that it is unknown who else will attend the looping days.

"Looping," also known as automatic dialog replacement, or ADR for short, is the process of replacing any dialog that is not usable in a film's final mix, which commonly happens if a particular shot is filmed outdoors in a noisy location, a scene was cut during postproduction, or if characters were off-screen at the time of filming. Looping can also be required if the director wants to change an actor's

Where have we seen that face before? Actor Jeremy Bulloch, the original trilogy's Boba Fett, is back in Episode III as an Alderaan starship pilot. —Photo by Keith Hamshire



Director George Lucas discusses a shot at England's Shepperton Studios with actor Ian McDiarmid, who has his largest role yet in a Star Wars movie in Episode III. In the prequels, we have seen him go from Senator to Supreme Chancellor...and finally to Emperor. —Photo by Keith Hamshire



Anakin Skywalker and Obi-Wan Kenobi pilot their Jedi starfighters straight into a battle with an armada of Separatist ships high over the planet Coruscant.—Digital work by ILM



Jedi Master Yoda is deep in thought as the battle for the fate of the galaxy takes surprising turns.—Digital work by ILM

performance or if a technical glitch is detected. Yet even with today's digital tools, there are still a few inherent difficulties in matching an actor's performances and re-creating the original ambience.

However, while looping the dialogue is a big priority this winter, an even greater task looms: ensuring all the foreign versions of the film are ready come May 2005. "One of the more pressing priorities we have to address is making casting decisions for every character in the film for the 25 foreign language versions," says McCallum. The screening process for the international actors began in September, which is a very time-consuming task.

The initial list of actors starts at about 50 or 60 for each country. "We're listening to every actor. Once that is completed, we then have to make the call on which ones to hire, and that's a pretty big deal," explains McCallum. After the auditions are completed, approximately 25 people are selected per language and cast to play a character in the film. Then it's off to the studio to begin dubbing.

Of course, there's also the matter of the film's score. On the day of our visit, John Williams had just arrived at the Ranch to begin his work. "[He] is spotting the film with help from Music Editor Kenny Wannberg, which will happen over

the next couple of days," says McCallum. After that, the famed composer will start writing the actual music, and then in February, Williams will get together in England with the London Symphony Orchestra to record the entire soundtrack.

With all that's going on at the moment, every day is a challenge, and the pressure is immense. As McCallum explains, "Everything we're doing right now is huge, so it's hard to specifically pinpoint one particular aspect that's more important than the next. At this stage, because things can shift so dramatically, we have to hit every deadline from now until the film is complete."



Super battle droids aboard a Trade Federation cruiser fire laser blasts at a pair of interlopers—two Jedi on a rescue mission.—Digital work by ILM



If there's action, can R2-D2 be far away? Not in this case as the brave little astromech droid joins in the fight on the bridge of the Trade Federation cruiser.—Digital work by ILM

"With all that's going on at the moment, every day is a challenge, and the pressure is immense."



Anakin Skywalker, played by actor Hayden Christensen, faces some momentous choices in Episode III: Does he remain true to the Jedi Order...or is the allure of the dark side just too strong to resist?—Photo by Keith Hamshire

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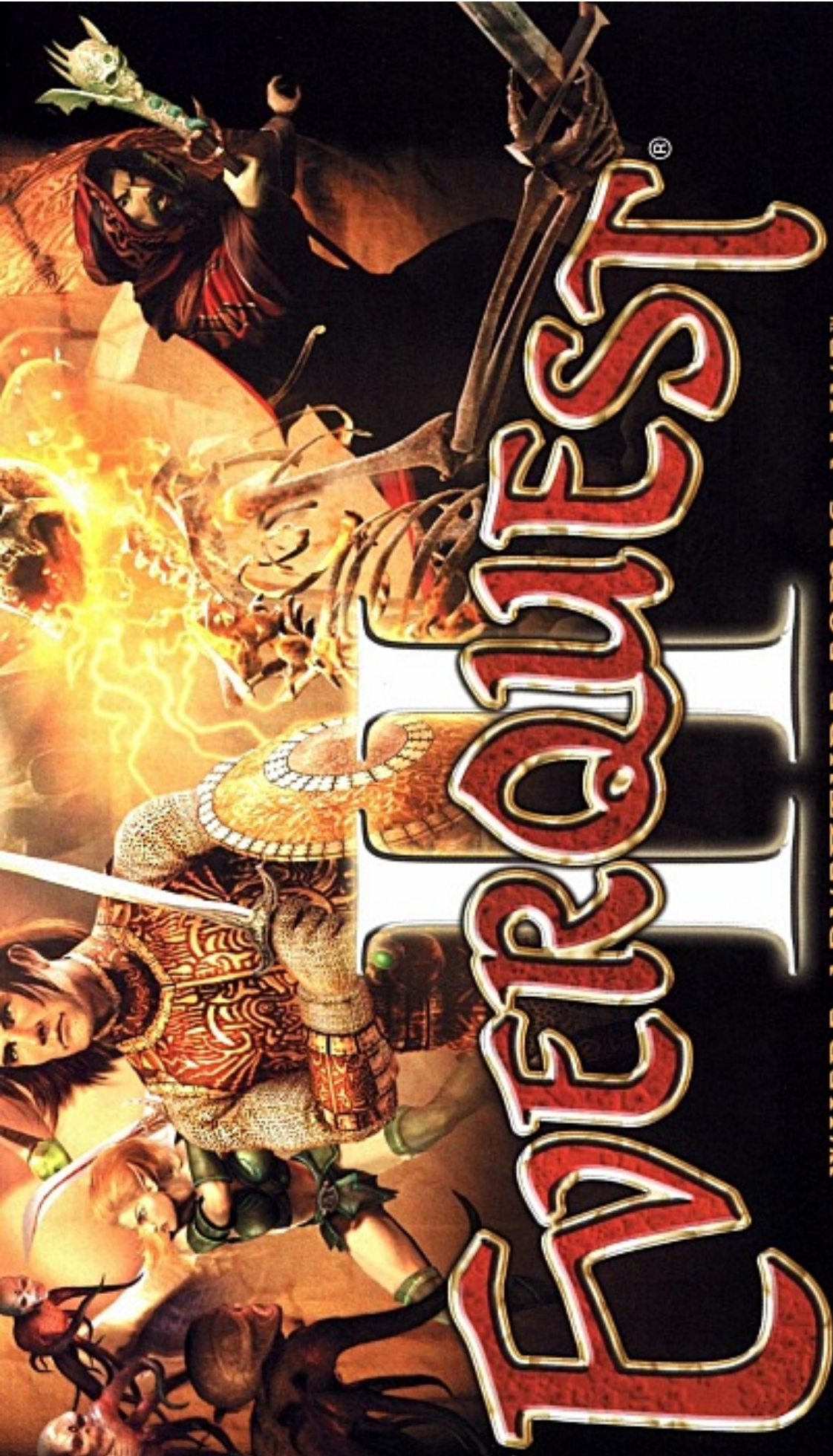


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Star News From Around the Galaxy



AFI BESTOWS HIGHEST HONOR ON GEORGE LUCAS

The American Film Institute's (AFI) Board of Trustees has selected George Lucas to receive the 33rd AFI Life Achievement Award—the highest honor given for a career in film. Lucas will be presented with the prestigious award during a June 2005 gala tribute in Los Angeles. The event will be broadcast on USA Network.

Since 1973, AFI has presented its Life Achievement Award every year to a single honoree "whose talent has in a fundamental way advanced the film art; whose accomplishment has been acknowledged by scholars, critics, professional peers and the general public; and whose work has stood the test of time." Past winners include Harrison Ford (2000) and Steven Spielberg (1995).

"I've been very fortunate to have had a long career doing what I love to do, and being recognized by the AFI for it is really an honor," Lucas stated. "I'm proud to be counted among such an extraordinary group of people whose lives are dedicated to the art of making movies."

C-3PO JOINS R2-D2 IN CMU'S ROBOT HALL OF FAME

R2-D2 and C-3PO often are separated by circumstance, but no matter where adventure takes them, they are always reunited in the end. Such is the story with Carnegie Mellon University's Robot Hall of Fame, which inducted R2-D2 last year as part of its charter class and followed up this year by including C-3PO in its 2004 class.

C-3PO was officially inducted into the Robot Hall of Fame on October 11, 2004, in a ceremony held at the Carnegie Science Center in Pittsburgh, PA. Actor Anthony Daniels was present to witness the honoring of his golden alter ego. He even shook hands and posed for photos with another 2004 inductee: ASIMO, an ambulatory humanoid robot developed by Honda Motor Co., Ltd.

The Robot Hall of Fame honors fictional robots like C-3PO and R2-D2 but also real robots, such as ASIMO. A jury of technology experts and robot-lovers select the inductees. This year's panel included science-fiction writer Arthur C. Clarke.

"C-3PO is one of the most memorable characters from...Star Wars," said Professor James H. Morris, a computer science professor who is the former dean of Carnegie Mellon's School of Computer Science and founder of the Robot Hall of Fame. "He demonstrates many appealing human traits—and he received the most nominations from the public on the Robot Hall of Fame website. As jurors, we felt we needed to acknowledge that popular support."

To visit the Robot Hall of Fame's website, go to robothalloffame.org.

VADER'S REVELATION MAKES LIST OF TOP SCI-FI MOMENTS

UK entertainment channel Sky One aired a TV special in mid-September called *The Ultimate Sci-Fi Top 10*. The list of top moments was compiled by a panel of sci-fi experts, which included *Thunderbirds*' creator Gerry Anderson and Martin Smith,

Professor of Robotics at the University of Central England.

Making the list was Darth Vader's epic—and shocking—revelation to Luke Skywalker in *The Empire Strikes Back*: "Luke, I am your father."

Vader's line was ranked eighth, falling between the Daleks invading London in *Doctor Who* and the "bullet-time fight" in *The Matrix*. Topping the list of sci-fi moments was supercomputer HAL's madness and demise in Stanley Kubrick's 2001: *A Space Odyssey*.

THE MASTER OF EVIL... AND THE OFFICE?

Apparently, many Australians are hearing heavy breathing around their office cubicles—the kind that strikes fear in their hearts.

The Australian job-search website careerone.com recently conducted an online poll asking, "Which villain most resembles your boss?" The dark side was truly victorious in this competition with Darth Vader raking in a whopping 39.66 percent of the vote.

Superman's Lex Luthor came in second with just over 24 percent of the vote, and Batman's Catwoman earned roughly 21 percent.



STAR WARS CONTENT COMING SOON TO ORANGE MOBILE CUSTOMERS

Starting early next year, more than 40 million people in seven countries who are customers of London-based Orange, the mobile telecom arm of France Telecom SA, will be able to watch *Star Wars* content on their cellular phones.

Lucasfilm recently signed the exclusive 15-month deal with Orange, giving the mobile network company permission to provide *Star Wars*-related ring tones, images, characters, and film clips to its customers.

AND THE EMMY GOES TO... STAR WARS: CLONE WARS!

The *Star Wars: Clone Wars* microseries was honored this past fall with an Emmy award for Outstanding Animated Program (For Programming One Hour or More). The 56th Creative Arts Emmy Awards were held in mid-September at the Shrine Auditorium in Los Angeles.

The award was shared by Genndy Tartakovsky (producer, story, director, animation director), Brian A. Miller (executive producer), Claudia Katz (executive producer), Geraldine Symon (producer), Jennifer Pelphrey (supervising producer),

Bryan Andrews (story), Mark Andrews (story), Darrick Bachman (story), Paul Rudish (story), Scott Vanzo (director of computer animation), Yu Mun Jeong (animation director), and Robert Alvarez (sheet timer).

And for those who missed the first 20 chapters of the microseries, they will be out on DVD in the spring of 2005.

EVEN ZOMBIES DIG THE SAGA

The British zombie flick *Shaun of the Dead*—which was released in September—includes several *Star Wars* references thanks, in part, to Simon Pegg, the actor who plays the lead character, Shaun, and who also co-wrote the horror/comedy with Director Edgar Wright.

Pegg says that he has been a fan of the *Star Wars* saga since his childhood, but today, his connection to the films is tighter than that of the average fan: Peter Serafinowicz, the voice of Darth Maul, is Pegg's flatmate.

Also, according to London newspaper *The Times*, Pegg was in attendance at this year's Comic-Con in San Diego,

where he met actress Carrie Fisher (Princess Leia Organa). Pegg said of the encounter: "I told her that when I was a kid, I used to kiss her picture every night before I went to bed. She looked at me as though I was weird—and I realized I probably was." —Jane Irene Kelly



Star News: Celebration III Update

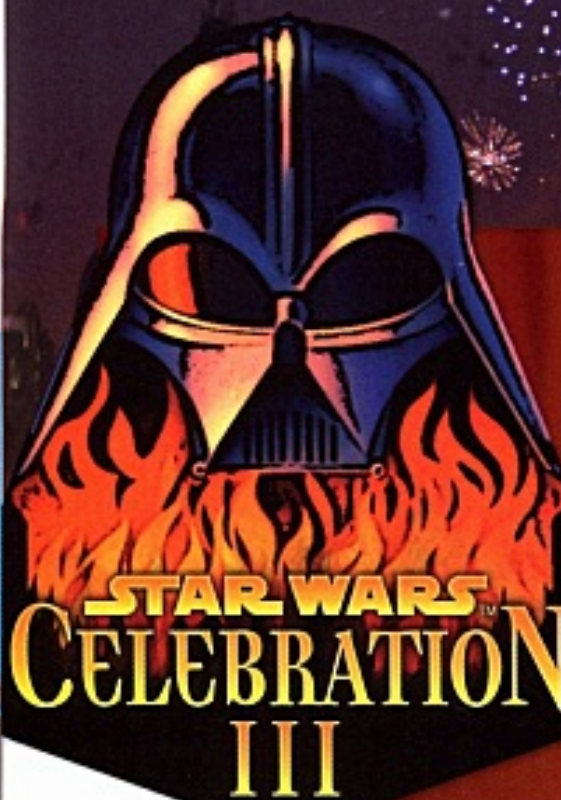
THE STAR WARS PARTY TO END ALL PARTIES... CELEBRATION III

Episode III *Revenge of the Sith* might be the most anticipated *Star Wars* film of all time, and **Celebration III**, preceding the film release by just four weeks, has got to be the most anticipated *Star Wars* fan event. Produced specifically for *Star Wars* enthusiasts by Lucasfilm and Gen Con LLC, the giant fan festival is scheduled for the Indiana Convention Center April 21–24, 2005.

More than 26,000 attended **Celebration II** in 2002, which offered a multitude of *Star Wars* entertainment and event choices from morning until late night. **Celebration III** will have more guests, programs, and entertainment planned. The show has expanded to four days and more than half a million square feet of *Star Wars* fun.

REGISTER NOW FOR CELEBRATION III!

Registration for *Star Wars Celebration III* started with a bang on September 27, and it has been going strong ever since. Four-day and single-day badges are available for adults and kids at starwarscelebration.com. Those who purchase badges online for Celebration III also will receive a hotel code that will allow them to reserve rooms for the event as long as rooms in the block are available.



Fans who purchase a four-day admission badge in advance for **Celebration III** from the official site can choose to receive the show's first exclusive collectible—a Darth Vader "three-in-one topper." The topper, featuring Darth Vader's signature mask and helmet, is for car antennas, pencils, and keychains. Once at **Celebration**, collectors can purchase three other exclusive *Star Wars* toppers to complete the set.

To order admission badges and get the details on the Darth Vader toppers, fans can go to starwarscelebration.com.

BREAKING CELEBRATION III NEWS ON STARWARS.COM AND STARWARSCELEBRATION.COM

Want the latest breaking news on **Celebration III**? Bookmark the Lucasfilm official site: www.starwars.com/c3 plus starwarscelebration.com, the official site run by Gen Con. Here's just a small sampling of the news to be announced through the coming winter and spring:

- Special guest stars, including Episode III guests from the cast and crew
- Autograph guests from all six films of the saga
- **Celebration III** merchandise, including an exceptional action figure produced just for the show that won't be available anywhere else.
- Special performances slated for the entertainment stages
- Glimpses into the Lucasfilm Archives exhibit
- *Star Wars* Costume Contest guidelines and registration information
- *Star Wars* artists appearing in the **Celebration III** Art Show
- Details on special *Star Wars* collectibles panels

LOCAL FAN GROUPS—APPLY TO EXHIBIT AT CELEBRATION III

Members of *Star Wars* fan clubs and groups from all over the world have the opportunity to be part of **Celebration III**. Lucasfilm and Gen Con have planned a fan group area for those clubs that apply and are selected to come share the joy of *Star Wars*.

Fan groups will play an expanded role in **Celebration III** with more room for clubs and groups than at **Celebration II**, and special exhibit space for fan-produced events and entertainment.

The deadline for applying is December 9, 2004. To apply, local and regional fan group leaders should first check starwarscelebration.com for guidelines and rules, or e-mail fanevents@starwars.com to request the rules and include "CIII Fan Group Application" in the subject line.

CIII NEWS BULLETIN—FAN CLUB BENEFITS

Members of *Hyperspace: The Official Star Wars Fan Club* can look forward to distinctive benefits at **Celebration III** including a free Fan Club lanyard and early entry each day of the show. The Fan Club Lounge at **Celebration III** will be a gathering place just for members, where they can meet other *Star Wars* fans from all over the world. Members who order four-day badges for **Celebration III** in advance will receive four "Friends & Family" passes that will allow them to bring guests into the Fan Club Lounge, or with them during early entry. Information on Fan Club benefits is on starwars.com/c3 and starwarscelebration.com.

CIII HOT TIP—LESS WAITING; MORE FUN

Many who went to *Star Wars Celebration II* probably remember having a lot of fun but waiting in long lines to have it. Lucasfilm and Gen Con are taking the line challenge seriously and plan to shorten waits in key areas like the **Celebration III** Store and the *Star Wars* celebrity autograph area. Watch for more details on starwars.com/c3 and starwarscelebration.com.—Mary Franklin



FOURTH ANNUAL STAR WARS FAN FILM AWARDS

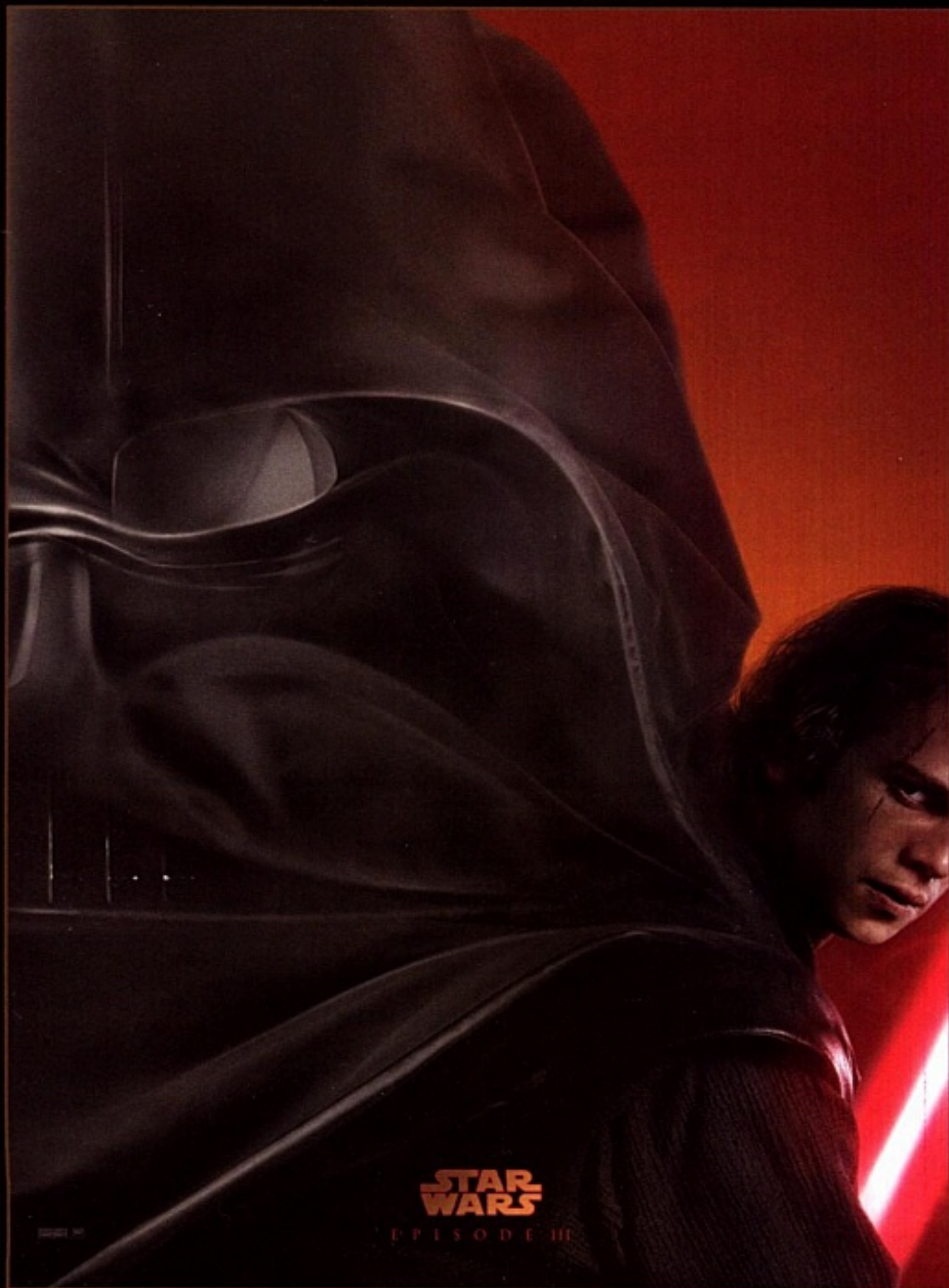
Celebration III will host the fourth annual *Star Wars* Fan Film Awards, produced by Lucasfilm and Atomfilms. The Awards, first held at *Star Wars Celebration II* in 2002, honor the top fan-created films of the year. Prizes include the George Lucas Selects award, which will be chosen by the director himself and presented to the film judged best in the competition.

The 2005 *Star Wars* fan film finalists will receive special attention at **Celebration III**. A special viewing room is planned where conventioneers can watch the films from morning until late night on a dedicated, repeating track with the winners of the 2002, 2003, and 2004 Awards included as well. Filmmakers will enjoy the spotlight at the award ceremony, where they will find out if they won one of the unique Fan Film trophies and cash prizes.

Filmmakers can submit their parodies and documentaries for consideration now at starwars.atomfilms.com. Atomfilms' site includes guidelines, rules, the submission form, and a production kit of *Star Wars* sound effects that can be used in films entered in the competition. The deadline for submissions is March 8, 2005.



Star Wars Celebration III photos by Dennis Vendighe, starwars.com



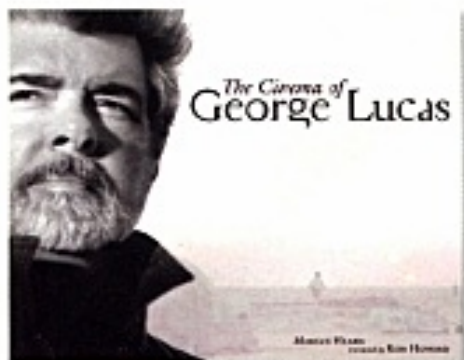
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One Picture at a Time

AUTHOR MARCUS HEARN GIVES A CHRONOLOGICAL RETROSPECTIVE OF GEORGE LUCAS' FILMMAKING CAREER IN *THE CINEMA OF GEORGE LUCAS*.



Like films, scrapbooks and photo albums can tell a story, their images providing intimate glimpses into a person's past and hints about their future. If organized chronologically, the images can serve as a map of a person's journey through their life and career.

The Cinema of George Lucas is designed like a scrapbook, showcasing more than 500 images—many of them never before published. They are presented chronologically, starting with George Lucas' days as a film student at the University of Southern California during the 1960s to today as the now world-famous filmmaker works to complete *Star Wars: Episode III Revenge of the Sith*, the last cinematic installment of the well-loved *Star Wars* saga. He's also preparing to move his innovative entertainment company, Lucasfilm, into the future.

In this definitive new hardcover book, to be released by Abrams, New York, in early 2005, author Marcus Hearn guides the reader through this visual roadmap

of Lucas' career in eight chapters of text drawn from hours of exclusive new interviews, including several with Lucas himself. Academy Award-winning director Ron Howard, who starred in *American Graffiti* and directed *Willow* and is a longtime associate and friend of Lucas, penned the book's foreword.

Hearn, who worked on the book for more than two years, had extensive—and unprecedented—access to Lucasfilm's archives, and the material being collected for the ongoing Lucasfilm History Project. As a result, *The Cinema of George Lucas* contains a wealth of previously unpublished material, including detailed shooting schedules and production notes, quotes from oral histories, images for Lucas' student films created at USC, and behind-the-scenes photos from the making of films such as *Star Wars: Episode IV A New Hope*.

"This book takes a very strict chronological view of George's career—and this is something I worked very hard to maintain," says Hearn. "The story unfolds as it unfolds for George—his success, his achievements—without the benefit of hindsight. That's why, in a chapter about *American Graffiti* or *Star Wars*, there aren't any statements like, 'Little did George know....'"

In *The Cinema of George Lucas*, Hearn explores why the filmmaker decided to return to the director's chair after nearly two decades to make *Star Wars: Episode I The Phantom Menace*. But perhaps more

importantly, Hearn addresses why Lucas didn't direct for so many years.

"I thought it was important to explain why he went away in the first place and to discuss just how painful and risky *Star Wars* actually was for him," says Hearn. "Yes, it was a huge success, but it could've failed. *The Empire Strikes Back* could have failed, as well. George could've lost everything. Even *The Phantom Menace* could've failed. The point is, George Lucas has been a risk taker throughout his career, and he should be admired for that."

Hearn, who is also the author of the bestselling *Star Wars: Attack of the Clones—The Illustrated Companion*, lives in London. Early on, he interviewed Lucas in person at Skywalker Ranch, but later, he tapped Lucasbooks Editor Jonathan Rinzler for help with getting Lucas' answers to scores of additional questions. Rinzler, who is chronicling the production of *Revenge of the Sith* for several publishing projects, sees Lucas on an almost daily basis. Also "invaluable" to the book's creation, according to Hearn, was Lucasfilm's Pamela Grintenkamp, who managed the Lucasfilm History Project and provided quotes from archived interviews. Rinzler also paid many visits to the Lucasfilm archives, helping Hearn gather and research additional material for the book.

"One of the most amazing things we found in the archives was the manuscript and the notes George kept for himself for the original *Star Wars*," says Rinzler. "Also, this is the first time an author has had access to the first and second draft of *Star Wars*. In *The Cinema of George Lucas*, Marcus Hearn lays out what happened in the first, second, and third drafts of *Star Wars*, and the reader can see how ideas were discarded, included, or changed."

Throughout the book, Hearn not only outlines how Lucas made changes to movies before, during, and after their production, but also how Lucas himself has changed as a filmmaker over the years—



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while still staying true to his roots and influences.

"I believe you can trace a line from *Star Wars: Episode II Attack of the Clones* right back to his early films—even his early student films—because part of him is still, at heart, a documentary filmmaker," says Hearn. "George is still bringing that handheld look to his work, even though the techniques used today in filmmaking have changed completely. I truly believe there is still a part of him who is the kid who wants to be a documentary cameraman."

Hearn says that he was able to trace a strong line through not only the similarities in presentation, but also the themes, used throughout Lucas' films.

"George's obvious passion for verite filmmaking is just one clue that he is still the same guy underneath, no matter how dramatically his films have changed," explains Hearn. "There are also thematic links throughout all of his work. I think people are initially confounded that *THX 1138* and *American Graffiti* and *Star Wars: A New Hope* are all the work of the same man because there appears to be very little in common among these movies, but on a thematic level, they are quite similar. Once I'd identified those themes, they provided me with a roadmap through George's career."

One theme Hearn identified during his research of Lucas' work is a main character's ability—or inability—to "just walk away from whatever their prison is." He says, "On a thematic level, there is little difference between what Anakin Skywalker says to his mother in a movie made in 1999 and what *THX 1138* says to the character SEN 5241 in a movie made in 1971. They each have to find the courage to walk away [from something or someone]."

Hearn also highlights Lucas' inspiration from other films and filmmakers, including Akira Kurosawa's *The Hidden Fortress* (1958); the work of Serbian montagist Slavko Vorkapich; Francis Ford Coppola and his company, American Zoetrope; Richard Lester's *A Hard Day's Night* (1964), and Stanley Kubrick's *Dr. Strangelove* (1964).

The scrapbook design for *The Cinema of George Lucas* was inspired by other themes found in an important place in Lucas' life: Skywalker Ranch.



"We have a good idea of what George's taste is like just by looking at Skywalker Ranch. He has an appreciation for craftsmanship, whether it's furniture, architecture, or painting," explains Lucas Licensing Art Editor Iain Morris, who designed the book. "Like the Ranch, the design for *The Cinema of George Lucas* was inspired by the Arts and Crafts Movement of the Victorian Era. We used books from the Skywalker Ranch library to gather ideas for type, borders, and color schemes. Even the typography has a very old and classic look, which we thought was important, of course, because the book is a retrospective."

Freelance designer Scott Erwert laid out the book based on Morris' design and added other "retro" touches, such as the ornamental, 19th century-style woodcut designs that precede each chapter. Concept artist Erik Tiemens, whose work can be seen in *Star Wars: Episode II* and the upcoming *Episode III*, created paintings of Skywalker Ranch and Lucasfilm's Letterman Digital Arts Center, which is under construction in San Francisco.

The cover for *The Cinema of George Lucas* was a collaborative effort that included the input of Lucas himself, according to Morris.

"The image of Luke Skywalker on the cover was a very astute suggestion made early on by Jonathan Rinzler, who found the photo in the archives," explains Morris. "George identifies with Luke, so what better image to have on the cover, really, than Luke with his back to us, looking at Tatooine's twin suns setting. It is nicely ghosted back—very subtly—fading out to white behind a very recent photo of George."

Even though Lucas and *Star Wars* are so closely tied, Hearn says he hopes that "the book gets across that there is more to George Lucas than *Star Wars*."

Hearn adds, "I didn't want to fall into the trap of defining George Lucas, or his work, by that one film. I didn't think that was a fair or honest thing to do. I do think this book will appeal to anyone who is interested in the making of the original *Star Wars* because it is, I hope, the first authorized, in-depth production history of that movie. But also, it's a book for anyone who is interested in the journey George Lucas has taken as a filmmaker and a writer. *Star Wars* plays a large part in that, of course, but it is only a part of the story." —Jane Irene Kelly

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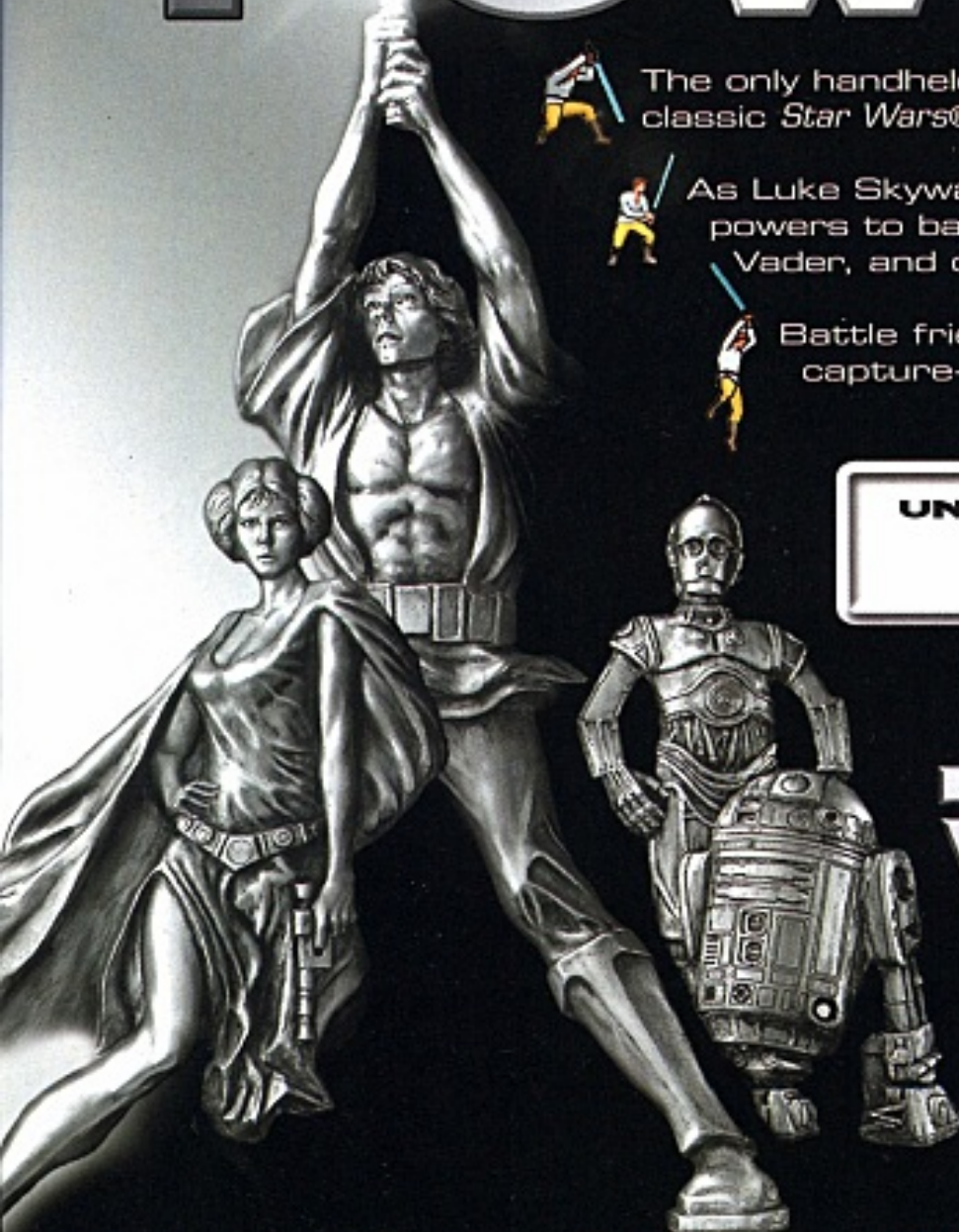


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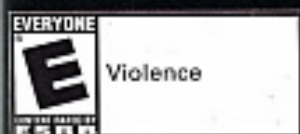


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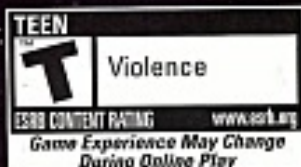
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Clone Wars Villains Face Their Fates: Days of Reckoning

Obsession isn't just a perfume anymore (nor is it just a 1980s new wave anthem, so Animation fans, please stop humming it). In *Star Wars: Obsession*, a five-issue series debuting in November, Obi-Wan Kenobi exhibits a single-minded mania that changes the Clone Wars forever and leads directly into the events of *Revenge of the Sith*.

The focus of Obi-Wan's fixation is Asajj Ventress, the gaunt, pallid villainess who carved out memorable parts in the comic book *Star Wars Republic* and in the Clone Wars animated series. In *Obsession*, Ventress is the Jean Valjean to Obi-Wan's Javert, and when the Jedi finally catches up with his quarry on the planet Boz Pity, you can expect a showdown that will rock the rafters.

"Obi-Wan is obsessed with a personal quest, which is a headspace we don't normally see him in," says writer Haden Blackman, who used the theme of passion to explore the relationships between all the major characters. "Ventress is obsessed with power and revenge and becoming Dooku's apprentice. Because of this, in some ways, the relationship between Obi-Wan and Anakin flips. While Obi-Wan is acting on impulse, Anakin is trying to be the rational one."

Obsession grew out of Dark Horse Comics' desire for a *Revenge of the Sith* tie-in series. As originally conceived, the series (with the working title *Countdown*) would have spanned 10 issues with issue #10 appearing first, followed by #9, #8, and so on. Says Dark Horse editor Randy Stradley: "Two things worked against that plan. First, the countdown gimmick had already been done in comics. Second, by the time we knew enough about what was happening in Episode III, there wasn't time to produce 10 issues."

Nor was the run-up to Episode III exactly virgin territory. Lucasfilm's major licensees read the script before filming even began, and most of them set to work telling tie-in tales of their own. Among the Expanded Universe adventures falling into the same (more or less)

"...In some ways, the relationship between Obi-Wan and Anakin flips. While Obi-Wan is acting on impulse, Anakin is trying to be the rational one."

time period are a new batch of Clone Wars animated episodes, the Del Rey novel *Labyrinth of Evil*, a serialized daily comic strip for Hyperspace subscribers on starwars.com, and Dark Horse's own ongoing title *Star Wars Republic*. Given this array of projects, the "bounty hunter on Ord Mantell" opportunities (that is,



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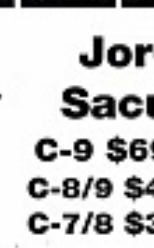
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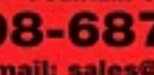
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the throwaway movie lines that are turned into adventures in other mediums) are pretty much all spoken for. "That left us with the task of tying into the events in the film on a different level," says Stradley, "which, it turns out, was a really good thing. Haden has written a story that goes to the emotional core of everything that happens in Episode III. Obi-Wan must confront every doubt, every misgiving about his time with Anakin. Has he failed his Padawan? Has he missed opportunities? Is he even worthy to have been the mentor to the galaxy's most powerful Jedi?"

One of the things that Episode III brings with it is a whiff of clean-slate closure. It's the final chapter of the movie saga—characters will die, loyalties will be decided, secrets will expose themselves. Consequently, Haden Blackman went into *Obsession* knowing that it was the perfect opportunity to tie up some loose ends in the comic-book world. Over the last three years, Dark Horse introduced several recurring Clone Wars characters, including Asajj Ventress, her armored henchman Durge, and Alpha, one of the earliest Republic ARC troopers. "I felt it was important to move along the storylines of Alpha, Durge, Ventress, and a few other characters," says Blackman. "For some, we'll be revealing their final fates. For others, we'll be moving them to the next stage in their character arcs and prepping them for possible stories set after Episode III." And no, there's no need to parse the mean-

ing of "final fates." Several characters will die in *Obsession*.

Artwork comes courtesy of Brian Ching, who by now is no stranger to Star Wars fans. Ching, a veteran of the Clone Wars after illustrating the *Battle of Jabiim* (see the Clone Wars Volume 3 trade paperback), now brings the conflict to a close. In the process, he was treated to stacks of conceptual art and photo references from *Revenge of the Sith* that covered everything from costumes to military hardware. "I just drew a bunch of scenes with the new Jedi starfighter," he reports, his enthusiasm obvious. "Dark Horse sent me [reference art] from every possible angle, and I was just blown away. I haven't been that excited about the vehicle designs since seeing the snowspeeders in *The Empire Strikes Back*—probably my favorite vehicles of all time."

After *Obsession* comes Episode III. After Episode III comes...what, exactly? Comic-book stories will likely continue in some form, but so far, Dark Horse is keeping its cards close to the vest. "We've been discussing that very subject with the folks at Lucasfilm this week," hints Randy Stradley. "At this point, most of our plans are fluid. We know what we want to do, but it's a matter of making everything mesh with Lucasfilm's own plans. It will probably be toward the end of 2005 before we spill the beans about everything we have in mind."

—Daniel Wallace

BATTLES, BITE-SIZED

Clone Wars baddies Asajj Ventress and Durge made their debuts in Dark Horse's comic books, but many fans saw them for the first time in the Clone Wars animated shorts airing on Cartoon Network. With *Obsession* promising to rewrite (or write out?) these characters, it's worth checking out Clone Wars Adventures, a digest-sized series from Dark Horse that is a direct tie-in to the animated series.

Each issue contains several short tales scripted by Haden Blackman, Welles Hartley, the Filbach Brothers (Matt and Shawn), and others. Blackman describes the process of writing these action-packed vignettes as a "total blast." Artwork, by the Filbach Brothers and Ben Caldwell, mirrors the ultra-stylized look of the cartoon. Familiar faces who pop up in Clone Wars Adventures include Yoda, Mace Windu, Anakin Skywalker, Kit Fisto, Barriss Offee, Luminara Unduli, and a host of others.

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Photos by Derryck Meniere and Paul Tiller

THE WOOOL

THE GENTLEST GIANT



Almost 30 years have passed since Peter Mayhew stepped onto the set of the first *Star Wars* film as the iconic character Chewbacca. Yet, even though the film-making process is radically different now compared to back in the late 1970s and early 1980s, it's readily apparent that the Wookiee himself has hardly changed at all. *The Insider*

caught up with the soft-spoken, 60-year-old actor shortly after he finished filming his scenes for *Revenge of the Sith* to talk about his return to that galaxy far, far away.

When did you know you were going to reprise the role of Chewbacca, and how were you contacted?

I got a phone call from Rick McCallum last year, and he wanted to check on dates and my availability. Of course, I said no I wasn't available [laughs]. Honestly, it was like "Yes, thank

you!" It was one of those nice phone calls that you get. I felt like a teenager who had just completed their driver's test. It was a really good feeling. It's great to know that you're going to do something that you've had in the back of your mind for a reasonably long time.

What was it like getting fitted for the costume?

It was great! Everyone in the crew, including actors like Ewan [McGregor], Hayden [Christensen], and Natalie [Portman], were all happy we were there. Plus, it helps when you have two big fans on the top level of management in George Lucas and Rick McCallum. Whereas George has a great appreciation for the character, Rick is the ultimate fanboy [laughs]. During the fittings, he was racing around the set trying to see what we were doing, to catch a glimpse. You know, he's a very busy man, so he couldn't simply hang about. When we finally got the costume done, we went to George to get his approval and Rick walked in and said, "There he is—now that's a Wookiee." It was a wonderful experience to stand there. When you talk to Rick, tell him there's a thankful Wookiee on this end.

Not a problem at all. We'd be happy to. What was it like reprising the role?

It was absolutely wonderful. Not only was it great personally to be able to become that character again, to bring him back after all this time, but it generally seemed to make people happy that Chewie was back. He's a very comforting character. Chewie is one of the connections that helps bridge the gap between Episodes III and IV.

He's such a beloved character.

Really, he is a fabulous character. Chewbacca is an icon. He's a character that people of all ages can relate to and identify with. He can be nasty, but he's also such a very loving and loyal character.

WALK AMONGST US

RWOOHRR!



How was working on this film as opposed to the original?

Working on the prequels as opposed to the original films was a totally different experience altogether. And there really isn't a way to compare them. During the first set of films, we worked with old-fashioned set, props, and with many other actors. The way it is done now, you act with two or three other actors that are there with you. Then there are other times when these "actors" are only there in spirit. At those times, you have to react to what's supposedly going on within the scene and hope you are in the right place. If not, and this is the great thing about modern filmmaking, George can look at the footage within minutes and decide what he wants to do be-

cause he doesn't have to wait to process the film because it's all done digitally—it's like instant replay. He can begin shooting again right away. It's very nice.

Was it a challenge to act in front of a bluescreen?

It was a different challenge than working on prop-filled stages. With the bluescreen, you have to act from memory. George will describe a scene, telling you where everything is placed and where people are standing, and then you have to rely on your imagination because everything is added afterwards as CG. One thing that helped was that we got to view parts of scenes that were already done. We were able to see who was in a previous scene, and we knew roughly where they were located.

What do you think is most advantageous about modern filmmaking?

After shooting a scene, you can walk around to the various monitors and look at what you've just done. It lets you see what you've done right or done wrong. If necessary, you go back and do it again.

Did it take you long to get into character, or was it second nature?

As soon as I put the costume on, the character came out. It was like riding a bike, swimming, or doing something that's repetitive. One minute I could be standing there talking to someone and having a normal conversation. But the moment I put on the mask, I became the character—Chewie literally came alive. It was quite amazing.

How much of the character is like yourself?

There are a lot of similarities. Getting into character, the inner person comes out in certain ways. Like me, Chewie is very tolerant. I would never do anything unless I have a pretty good reason to do it. Not only that, he is also Han [Solo's] conscience. Like Chewie, I will look at something and weigh it out, and then decide what needs to be done.





What are the differences in the new suit? Did the new ventilation system work as advertised?

For the relatively short time that I was in costume, it worked very well. On the original costume, there was no ventilation system at all—I was just in the costume. I would be fortunate if there was a big fan on set, which would circulate air and blow it straight through the costume. That was one of the older ways to keep cool.

For the new suit, there was a water-cooling system. There were two tubes that would wrap around my body that could be plugged into an ice pack with cold water in it. The pack itself was detachable, so whenever there was a break, I could be hooked up and have cool water pumped through the tubes, which kept me relatively cool during the process. Once shooting commenced, the water would still be coursing through the man-made veins, making things bearable.

What was it like working with George again? Has he changed in any way?

It was wonderful, wonderful. I always enjoyed working with him. George hasn't really changed much, though. He's probably gotten more assertive—he knows what he wants his movies to be and he knows how to get it—but he's still pretty quiet.

His days were a little less hectic than on the original movie. He didn't have to run across multiple soundstages to check on the progress of everything. Again, because of the way he makes movies now, he can stay in one place until the shot is finished. If there are any problems, people come to him.

Does he seem more relaxed?

Obviously, when making a Star Wars movie, there is a lot of pressure, especially on George. But even with the pressure, he seemed more relaxed than before. He is coping with it more than he did at any other time. He doesn't sweat the small stuff.

What has brought you the most joy in playing Chewbacca?

Really just seeing fans' reactions to the character. When I put the costume on and walk out into a room full of people, the reaction is absolutely fabulous. Not only from the kids but from the adults as well. Seeing the costume up close is pretty daunting.

What did you think of this year's Comic-Con International, especially with the big announcement and *Revenge of the Sith* being the last film?

It was an amazing event. It was a great moment when Steve Sansweet announced the title. A big swell overtook the crowd, and it ended with a satisfying exhale—yeeessss! However, for as great as the announcement was, it was, in some ways, a little bit sad because this signals, supposedly, the last of the Star Wars movies. It's my hope that this isn't the last we'll see of Chewbacca, but only George Lucas himself can make that decision.

THE WOOKIEE FROM DOWN UNDER

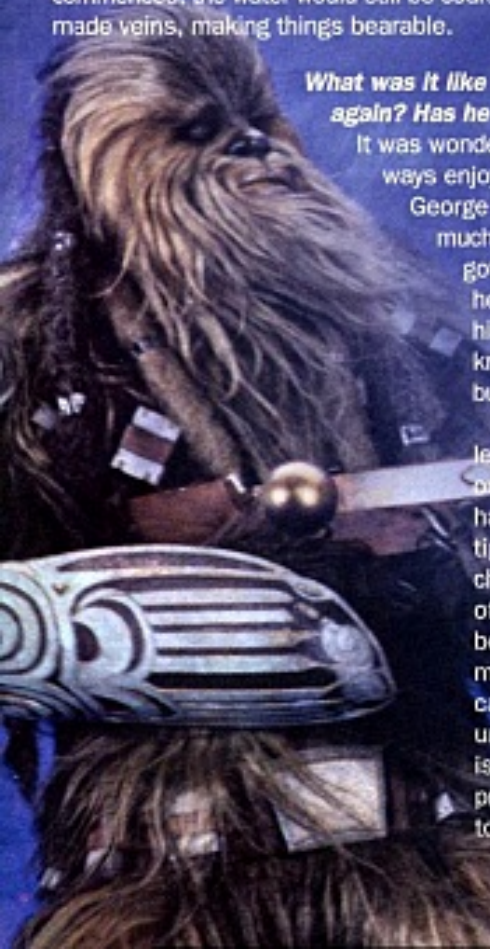


As characters go, they don't come much bigger than the Wookiees. So when it came time to make the casting decisions for *Revenge of the Sith*, the folks at Lucasfilm needed to seek out some rather large, imposing individuals, who they were able to locate not too far away from the shooting location in Sydney, Australia. Axel

Dench, a professional basketball player from nearby Melbourne, was one of those fortunate enough to be chosen for one of the few available roles. Growing up as a big fan of the movies, the 28-year-old Australian couldn't have been happier.

How did you get involved with *Revenge of the Sith*?

I had just finished a season a year ago with the Wollongong Hawks when one of the receptionists at our head office gave me a call saying a production company was interested in me being in a movie. All she said was that they need tall people



and then passed along a phone number. At first, I thought it was going to be some random Aussie low-budget film. When I called, they asked me if I was interested in interviewing for a new *Star Wars* film. It just about knocked my socks off—I couldn't get up there quickly enough.

Were you a fan of *Star Wars* prior to making the call?

Oh, absolutely! I can still remember the first time I saw *Star Wars*. I was at my godparents' house, and my best friend and I sat down to watch the video. After it was over, we were both hooked and began watching it all day every day for the rest of the summer.

What is your favorite film?

I would have to say the original film, *A New Hope*, simply because it was the best thing I'd ever seen at the time. I recently picked up the new DVDs, and I've probably watched them at least eight times each already.



You ended up playing a Wookiee in Episode III. Did Chewbacca happen to be your favorite character?

Actually, no—my favorite character growing up was Han Solo. I mean, Luke had command of the Force, but Han lived the life—he teetered on the edge, in that gray area. Plus, he had a cool ride, a great blaster, and an awesome second mate. And at the end of the day, he did the right thing by helping out the Republic and then got the girl.

Did the movie make you want to be an actor, or were you more accimated to sports?

Honestly, I always felt lucky that basketball kind of fell into my lap; I was good at it, and it was something I loved to do. Oddly enough, about a month before I got the call for *Revenge of*

the Sith, I thought to myself, "If my basketball career ever fell apart, what would I possibly do that wouldn't tax my physical reserves too much?" I figured I could become a character actor, or maybe even a disposable henchmen—I could bounce around from set to set getting whacked over and over again [laughs].

Did you have any previous acting experience?

No, none at all. When I got the job, I was really excited, but I got quite nervous wondering what the director was going to want me to do. Before we started shooting, we just watched a little footage of Chewbacca and kind of took it from there.

What was the process like getting fitted for the suit?

During my first visit, I was interviewed for the part and then had my shoe and hand sizes taken. Shortly thereafter, I was told I got the job and that I was to come to have a body cast made. So I turn up, and I get put in a full-body Lycra suit, which had been dipped in baby oil. I was then wrapped up in plaster from back to front, and I had to hold on to two poles for an hour and a half. It was a very claustrophobic experience: I couldn't move, and I had to really moderate my breathing. At the end, I was cut out of the plaster cast—very carefully, mind you. Next, the crew clamped the two halves together and filled it up with a fiberglass solution, which then hardened to make a full-cast body suit.

What about the mask?

I first put on a swimsuit cap that covered my head and my ears, and then had rubber solution poured over my head—I sat in complete darkness for about half an hour, breathing through two tiny holes near my nose. A month or so after that, the suit was completed.

What's it like being in costume?

Once you get into the suit, you're



standing tall, your muscles are bulging, you're feeling completely primal—it completely allows you to turn into something else. You look in the mirror, you see yourself, you see your eyes, but you're unrecognizable, even to yourself. In fact, the first time I put the suit on, the crew had me walk to the creature shop where other people were making various aliens and whatnot. I went up behind a lady and growled at her a bit. When she turned to look at me, there was a genuine look of terror on her face—she actually tore apart this little creature she was making and burst into tears. The costumes are that lifelike! They truly are amazing.

What was the experience like on set?

It was awesome. Actually, we were supposed to shoot in September of 2003, but filming was pushed back until May of this year because George decided to expand our roles upon seeing the costumes. When it finally came together, the other Wookiees and I walked into what appeared to be an aircraft hangar, and it was all set up with bluescreen backgrounds and cameras everywhere. Once we began filming, I really threw myself into the role, and I actually received a standing ovation from the crew and the director—it was pretty mind-blowing.

What was it that motivated you to give such a good performance? Was it being in the costume, was it excitement, was it adrenaline?

Right before that particular scene, everyone was doing their final close-ups by themselves. As I came up to do my performance, it was running through my head that this might be the last time I'd ever get to work on a movie. By the end of it, I was down on one knee gasping for air. I was totally spent. So yeah, I think it was a combination of adrenaline, the fact that it was probably my last scene, and that I was acting in a Star Wars movie.



When filming your scenes, did you actually get to hold props and weapons?

Absolutely! Some were really quite massive—I remember a few of the blasters being up to five feet long. During filming, we were asked to run around while blasting and jumping over barricades. Additionally, I was filmed wielding a 9-foot-long staff made of solid wood. Everything looked so realistic. It should

look quite striking once the special effects are added. Really, whoever designed the weapons outdid themselves.

How many Wookiees would you interact with at a time while filming?

As the chief Wookiee, I did most of my scenes alone. However, I was stripped of my chieftain armor and made into a generic Wookiee. For that, there were six of us filmed at a time, in varying positions, so that we could be morphed at a later date into a pack—we'll be made to look like there are hundreds of us. And that's the magic of computer-generated images. You can do more with less.

How long would you film in a day?

We started filming at six in the morning and would work until about seven in the evening. I fully respect actors now for what they go through. I would have loved to have gone longer—it was just so much fun. Actually, though, two days in a Wookiee suit is certainly long enough. I take my hat off to Peter Mayhew for being able to act in his costume for three films—now four.

How was working with George Lucas?

Unfortunately, we didn't get to work with George; we instead worked with the First Assistant Director Colin Fletcher. So whenever we finished a scene, the footage we had just shot would be sent to George via the Internet and he would make comments and request changes. I was hoping to be able to tell my mom and dad, "Oh, yeah, I was speaking with George today, and we were talking about this and that!" Everyone else on set was simply awesome, and it was great to meet Rick McCallum.

Did you get to keep the costume?

Oh, no—although I definitely would love to get a hold of it. I mean, here's a costume that's been specifically made for me and I can't have it [laughs]. I've been on the Internet and seen all the fan-made costumes, and they're really quite spectacular. But I completely understand—those costumes aren't cheap to make. At the end of the day, I just feel fortunate enough to have been in a Star Wars film. If I never act again, I can at least tell the grandkids that I was a Wookiee chieftain—even if it was only for a couple of days.



Kashyyyk

Realized



SENIOR CONCEPT DESIGNER RYAN CHURCH GIVES US SOME INSIGHT INTO HOW HE AND HIS TEAM FINALLY BROUGHT THE NEVER-BEFORE-SEEN WORLD OF THE WOOKIEES TO LIFE.

By Brett Rector

Throughout the entire *Star Wars* saga, audiences have been treated to some spectacular alien locales like the oceanic water-world of Kamino, the luxurious ever-green planet of Naboo, and the moody forests of Endor. As great as each of those locations is, however, there's one place everyone has been waiting to see realized (aside from seeing it come to limited fruition in the *Star Wars* Holiday Special): the Wookiee home world, Kashyyyk. Fortunately, the long-awaited journey will finally become a reality in *Revenge of the Sith*.

At the helm of the project is Senior Concept Designer Ryan Church. While he comes from a strong artist's background (his father was an industrial designer) and was virtually born with a pencil and paper in his hands, the honor of design-

ing Kashyyyk wasn't something he was simply handed upon first arriving at Industrial Light & Magic. Church paid his dues like everyone else. "I worked in the Digital Features department for my first projects, which unfortunately went nowhere," he explains. "I worked with some awesome people and produced some good work, but it just never turned into anything."

Being at the heart of ILM, one of the premier special effects houses in the world, Church wouldn't have to wait long to make his official entrance into *Star Wars* design lore. "The whole time I was working on those other projects, I was looking out of the corner of my eye and hoping for a chance to work on *Attack of the Clones*. Thankfully, my work was noticed, and it helped get me onto the Episode II project," Church says.

Church's work on *Attack of the Clones* is familiar to many fans. He helped design the worlds seen in the movie and created concepts for some devastatingly powerful vehicles. "I was originally brought on to do backgrounds for the Animatics department, but I always tried to show different shot ideas and the fact that I could contribute elsewhere. I was definitely hoping and waiting for the chance to provide new designs," says Church. Two in particular can be seen during the end battle on Geonosis: the six-legged All Terrain Tactical Enforcer Assault Walker, or AT-TE, and the Hailfire-class droid tank.

Church's obvious talent helped him land feet-first onto the preproduction crew for *Revenge of the Sith*. He and fellow concept designer Erik Tiemens have been honing the look of Kashyyyk since they



concluded work on Episode II. "As Clones was wrapping up, George [Lucas] said he needed a bunch of planets for the Clone Wars to be happening on and wanted to see what we could come up with," Church recalls. "We immediately asked if Kashyyyk could be one of them, and

he said 'Sure, show me something.' So that first week I did a painting that showed a big leaning tree adorned with wooden architecture hanging over a river with little waterfalls."

It was this early production phase that Church says was the most fun. "It's great



when the director comes to you and asks you to just draw. At first, George didn't give us too many specifics—they came later—he just wanted to be wowed. As the process went on, he wanted to see something that was bigger and bigger and bigger. Over time, the first little piece I did evolved into something larger, but the core idea is the same." Church explains that a lot of what audiences will see in Episode III was designed in the first year.

Initially, Church's team was relatively small, but it soon ramped up. "There were some who were specialists in particular areas, but everyone was really free to do whatever they wanted," he says. The only caveat was that everyone get their work done during the week—other than that there were no limitations. "Erik and I wanted the team to generate a lot of cool ideas to see what each had to offer; and George was open to that too," Church recalls. In fact, a lot of the settings and action sequences for Kashyyyk happened in this freeform way. "The process we went through to get to where we are now was very organic—everyone had great ideas, and everyone was competing to try and outdo one another and get their designs noticed," Church explains, adding that this kind of team interaction proved to be an inspiration. "Everyone is a professional, and everyone is a great artist," he says, "but no one wanted to get complacent—you're putting up your art next to everyone else's, so what you submit better be superb."

Being one of the senior concept designers, Church definitely had an overall look in mind for Kashyyyk, and that vision certainly extended beyond just an elaborate dwelling positioned over a body of water. For one, Church saw the Wookiee homeworld as being somewhat similar to Tahiti or Hawaii. "I knew I wanted to see

something like that in Episode III just because it was different than what we had seen in any previous *Star Wars* film—I envisioned a more tropical, sunlit planet," he says. Ultimately, though, Kashyyyk will be much less like Tahiti but still tropical as the team moved away from the brighter look in favor of something more cold and monochromatic. "It's now more fitting of the look that George is going for as the transition is made from this film to Episodes IV, V, and VI where everything isn't very bright," Church explains.

Having worked with Lucas on Episode II really helped Church as he ventured into these first phases of development for the planet, and it wasn't long before he and the director were on the same wavelength. "I definitely picked up a few things while working on *Clones* to know what [Lucas] would go for," he explains. When creating some of the early concepts for Kashyyyk, Church would refer to certain architectural styles he knew the director would like and juxtaposed them to create something altogether new and fresh. It also helped to communicate exactly what he was thinking. "Sure, I could say, 'Here's my idea: It's squiggly, and it looks neat,' but it helps when what you're

creating resonates in the real world—and that's key in a George Lucas movie because [what he's creating] isn't really science fiction, it's more science fantasy, it's more referring to Earth."

The one thing that will distinguish Kashyyyk and the Wookiee culture as a whole from the rest of the planets and alien races in *Revenge of the Sith* is the cohesiveness of their society, which includes their architecture and their technology. First and foremost, the Wookiees are very technologically advanced and very high-tech in every way. They're not supposed to be primitive, which meant no torches or huts.

"I imagined that they would be like Frank Lloyd Wright—master craftsmen—and that their architecture would be brushed aluminum integrated into wood, similar to what you'd find in the interior of a nice luxury car. For some of the other planets in the film, George specifically wanted them to look like they were made by a bunch of different architects, whereas the Wookiee designs were very



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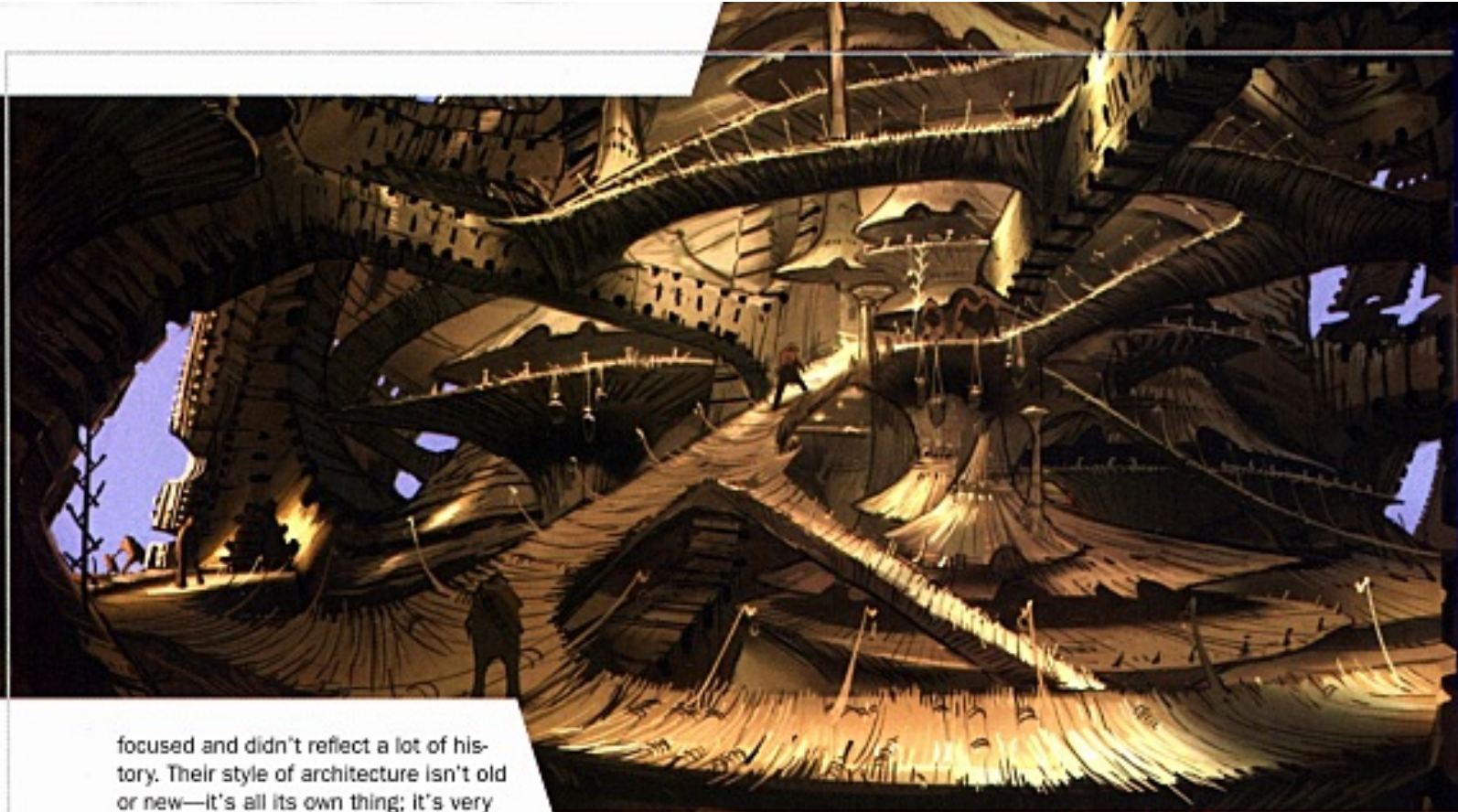
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focused and didn't reflect a lot of history. Their style of architecture isn't old or new—it's all its own thing; it's very pure," he explains.

Church and his team wanted to make a broad industrial design statement, which meant producing a look that contained no right angles and no panel lines—because as he saw it, those elements are all too human. "On Kashyyyk, the rooms and structures all follow an asymmetrical oval floor plan, with very nice curves to their cross sections. I didn't want anything to be too chunky," he explains. The goal was to portray the Wookiees as very graceful and peaceful as it was much more interesting to Church to show them as sensitive creatures. "If their architecture is beautiful, then it must be a priority in their daily lives. We've all seen *Planet of the Apes* and the savage place [where those inhabitants] lived, so it's refreshing to show the Wookiees in a more civilized light."

As a point of inspiration, Church turned his eye toward a most unassuming instrument: the saxophone. Why? "I was looking for something that was elegant and super functional," he explains. "Not that I want to literally show saxophones flying around everywhere, but it was the filter I began working with. For example, I would cross a saxophone with a particular object

to form a blueprint of what that object was to look like."

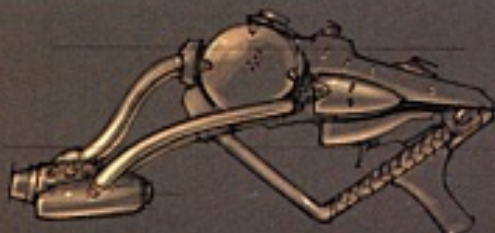
Church viewed the technological side of Kashyyyk much like the architecture, so audiences won't see anything indigenous to the Wookiee society looking rigid or rectangular. An area of the project that Church particularly enjoyed was developing Wookiee vehicles, which is only fitting because he originally envisioned being an industrial car designer. For the Wookiee Dragonfly, Church says he gained inspiration from looking at speedboats of the 1930s because of their gorgeous styling and all-wood frames and from watching the television show *American Chopper*.

As he explains it, "The Dragonfly is basically a flying motorcycle, but it has its own aesthetic," complete with chrome, brushed aluminum, and wood. And it's certainly no coincidence that it too has the same curvy characteristics as a saxophone. "I also wanted to make it so the vehicle had all these weird control linkages, which very much resemble handlebars on a chopper, going from the front seat to the back seat," he says.

Additionally, the craft is designed with a top-mounted propeller, which gives it the

appearance of an ornithopter while flying. "I thought it would be cool to see something in a *Star Wars* film that actually flapped. Plus, I've never seen one done right in a movie." As for the crew, the Dragonfly has enough space for two Wookiees, a conscious decision by Church. "I imagined the pilots having to work as a team to actually keep the thing in the air," he recalls.

Even though the film's release is only months away, there's still a lot to do to get it ready. But the Wookiees and their homeworld of Kashyyyk are already poised to provide audiences with a completely visual, impactful experience. "George likes to show things very matter-of-factly, and it is my goal to make Kashyyyk a huge, grand place and make a statement the moment you see it. I wanted to create something I would think was cool when I was a kid, and I can't think of anything cooler than a city built around a thousand-foot-tall tree—it's like the ultimate treehouse."



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Theed Royal Palace: A Marble-ous Place To Live!

Late in July of 1997, after the first four weeks of filming Episode I had been completed in the studio, the production moved on to location work. The first destination outside of Leavesden Studios was the magnificent Reggia Palace in Caserta, Italy. Architect Luigi Vanvitelli designed the palace for the Bourbon kings in the mid-18th century to rival the royal residences at Versailles and Madrid. George Lucas felt its marbled corridors and grand design would be the perfect home for Naboo's elected royalty as well. "When we started to scout for locations, we looked in various countries and cities, but Caserta was one of the most beautiful palaces on the planet, and once we saw this, there was no question that we wanted to shoot here," said Lucas at a Caserta press conference. Through negotiations, the company was able to secure four days for filming but only after the palace was closed to the public. That was no easy task considering it is one of

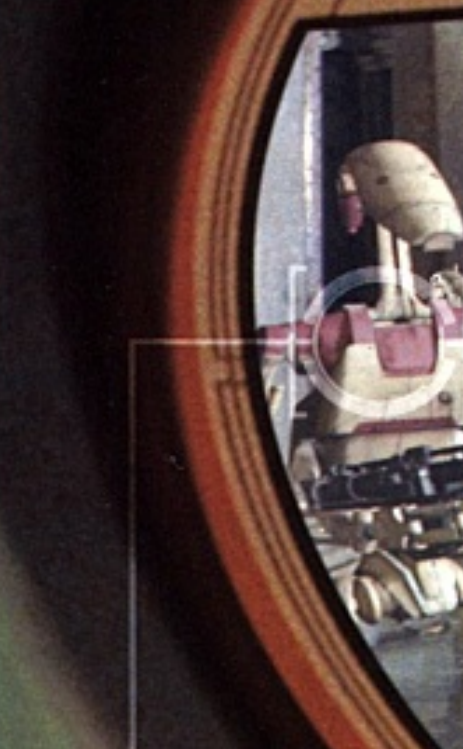
the most popular tourist destinations in Italy after the Vatican. Cameras were able to roll from about midday to midnight.

Though the palace was inherently ancient, additional set dressing was needed to make it look like it belonged in a galaxy far, far away. Great care was taken by the production team to not harm the historic structure in any way. Large, futuristic doors were delicately pressure-fitted into the old doorways and held in only by soft wedges. Chrome door controls were adhered to the walls by double-sided tape. Because the walls in general were only marble-clad and not solid stone, such technological details had to be removed very carefully. Other existing wall fixtures, such as the golden candelabras near the doorways, were decidedly non-Star Wars and removed digitally in postproduction. Visual effects were also used to raise ceilings, lengthen halls, and even replace or add sculptures where needed. On-location physical effects were limited because the crew could not get permission to use pyrotechnics within the palace and, of course, they couldn't shoot out any windows. For the explosive final firefight, production designer Gavin Bocquet re-created a section of hallway in the studio for an additional day of shooting. Other palace interiors also filled Leavesden Studios, and the hangar and the generator complex were constructed while the crew was in Italy and Tunisia.

The company returned to Reggia Palace for a couple days in September of 2000 to film the throne room again for Episode II. Although the original Naboo furniture was moved back in for a new queen, previous wall and doorway enhancements were added through visual effects the second time around.—Chris Trevas



Concept Artist Ed Natividad designed Queen Amidala's throne and table to blend with the design of Reggia Palace. The table's conical shape is sophisticated yet aggressive, and its low and wide design allows for nice backlighting.



The somewhat bowlegged walk of the battle droids was based on the gait of Sound Designer Ben Burtt. Burtt wore a motion capture suit at ILM to record movement for the droids. When his actions were applied to the computer model, the rotation of the tiny droid waist exaggerated them into a "duck walk" that George Lucas liked.



"Now Viceroy, we will discuss a new treaty."

—Queen Amidala



The Queen's throne is the ultimate seat of power with built-in remote control and hidden compartments in case of emergency.

Between takes, the masked actors Silas Carson and Jerome Blake (Nute Gunray and Rune Haako respectively) were cooled by air pumped through a tube into their Neimoidian mouths.

The holder for Captain Panaka's comlink has a unique organic shape. Jake Lloyd, young Anakin Skywalker, described the prop as "radishlike" and counted it among his favorites next to the lightsabers and blasters.

During filming at the palace, Natalie Portman sprained her ankle, causing her to remain behind an extra day as the production moved on to Tunisia.



George Lucas himself designed the Queen's pistol. During the prop department's first week, he drew a sketch right on the workbench, and the team created it that day. Alternate versions with shorter barrels were made for concealment within the throne.

The production used only a handful of the palace's 1200 rooms. Besides those captured on film, other side rooms were utilized for behind-the-scenes work, such as prosthetic makeup application.



IN THE CONCLUSION TO THE ARTIST'S PROFILE, RALPH MCQUARRIE TALKS ABOUT HIS ROLE IN CREATING THE BACKDROPS TO SOME OF THE ORIGINAL TRILOGY'S MOST DYNAMIC SCENES AS WELL AS HIS CONTRIBUTIONS TO THE FINAL FILM IN THE SAGA, *RETURN OF THE JEDI*.

By Ron Magid

LEGACY

If he did nothing else, Ralph McQuarrie would be forever remembered as the artist whose imaginative paintings helped get *Star Wars* made. Had he only worked on *The Empire Strikes Back*, McQuarrie would go down in history as the designer from whose pen flowed the original concepts for Yoda and Boba Fett. Ditto *Return of the Jedi*, for which McQuarrie envisioned Jabba the Hutt's sinister domain. But Ralph McQuarrie was far more than a mere conceptual artist who shaped all three films in the original trilogy. He also contributed mightily to the on-screen visual effects of both *A New Hope* and *Empire* as a matte painter par excellence.

Whereas shooting miniatures using motion control was brand new and groundbreaking on the original *Star Wars*, matte painting is one of the few cinematic tricks that was extremely well developed before George Lucas ever envisioned his epic space opera. The technique, wherein a photographic scene is extended via a painting, which is then combined (or "matted") together with the image—hence the term "matte painting"—dates back almost to the dawn of film.

For some, the transition from traditional artist to matte painter is virtually impossible. Not so for McQuarrie, whose sole brush with the process prior to *Star Wars* was for the CBS network's coverage of the 1969 moon landing, where cameras panned over his paintings as animated images of the Apollo 11 spacecraft flew past, illustrating the drama occurring on the dark side of the moon

from which no TV signal could be sent. But George Lucas engineered McQuarrie's leap from designer to cinematic matte painter.

"George was going to go back to England to start shooting at EMI," McQuarrie recalls. "He said when he left, 'You can stay on and do planets,' because I'd made paintings of them that I thought were quite realistic, and my concept paintings of the Death Star looked very spherical, so I did planets."

Lucas teamed the novice McQuarrie with matte painting royalty, Harrison Ellenshaw, son of the great Disney matte artist Peter Ellenshaw of *20,000 Leagues Under the Sea* and *Darby O'Gill and the Little People* fame. Before he began creating matte paintings, McQuarrie met the younger Ellenshaw at Disney to see the current state of the art. "Harrison dug out some paintings and showed me what he had done, what his father and other matte painters had done," he says. "I thought, 'Gee, they look awfully painterly to be matte paintings.' I didn't really think they could stand up on the screen, but I was told they had appeared in films, so I imagined they looked just fine."

McQuarrie and Ellenshaw created the bulk of the matte paintings seen in *Star Wars*. "I think Harrison's repertoire was a little different than mine," McQuarrie opines. "I was kind of a technical illustrator, plus, prior to *Star Wars*, Harrison hadn't done the [type of] subject matter I'd been painting. Harrison probably assigned some [matte paintings] to me. He'd do some scenes and I'd do others. We sort of took what was up, what came along. My approach was if you've got something for me to do, tell me what it is and I'll do it!"

Matte artists must strike a delicate balance in their paintings, making sure the subject is clear while the rest remains impressionistic—all the while hiding their brushstrokes, which can give the gag away when projected on a huge movie screen. "That's right," McQuarrie agrees. "In fact, a lot of matte paintings are backdrops, so they have to be kept slightly out of focus behind the live action. The truth is if, like an illustrator, you make sure every little thing looks clear, as if you're describing everything, it'll look phony on the screen."

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An Interview with Ralph McQuarrie—PART 3



In real life, things blend together in a mass, so you can get by with kind of an impressionistic effect. You can't bring everything out equally—you have to look at the world with your eyes half closed to see pretty much what you need for a matte painting."

Among McQuarrie's first matte paintings was *Star Wars'* famed opening shot. As the *Star Destroyer Devastator* passes relentlessly overhead in pursuit of the *Tantive IV*, the glowing surface of Tatooine hovers below, a testament to McQuarrie's artistic excellence and attention to detail. "I tended to be a meticulous painter, quite realistic in my approach," he states. "After the paintings I did were filmed, I'd see them projected from a Todd-AO and think to myself, 'Gee, that looks pretty realistic on the big screen.' It was amazing."

Especially because unlike Ellenshaw and other matte painters, McQuarrie's paintings were actually much smaller than the standard six-foot-wide format. "I did some *Death Star* building details on six-inch-wide glass, but I didn't think painting them large helped much," he insists. "I found it easier to work smaller. I'd get things done faster. If it was a simple thing—a little piece of background—it would take me maybe a couple of days. Something complicated could take more like a week. I painted quite a few on glass, I did a few on plastic, but I'd paint them about four inches wide. It seems to work out better for me to work smaller."

Smaller may also have been easier on McQuarrie's car. For *Star Wars*, McQuarrie typically did his matte paintings at home, then drove them over—strapped to the roof of his car—to ILM, which in those days was located in Van Nuys, northwest of Hollywood, California.

McQuarrie's process was essentially the same throughout his work on the first two films: "I'd take a piece of glass and put it up on the matte rig, then I'd put a film clip in the camera and use the camera as a projector to project the image onto the glass and decide where the matte line was going to be. Then I'd spray the glass with a coat of paint, project the image onto that and draw a line around the border of the image so I'd know where the matte would go. I'd then make a quick little test painting. I'd paint on a color print of the film clip what I wanted my matte painting to be—the composition was pretty well determined by what had been shot on film. Then I would take a photograph of the painting I'd done on the print and project that onto the glass using a regular Kodak projector, draw in what I wanted to paint, which I'd determined on the test painting, then I started [the final matte] painting."

Matte paintings are traditionally painted on glass or another clear medium like acrylic plastic so that they

can be illuminated from behind, or backlit, to create their own matte. After the backlit pass is used to block out the area of the painting on the negative, the painting is lit from the front and photographed, and then that image is combined with the original photographic plate. "I'd scrape away the paint where the film image was going to be and backlight the painting, which makes a silhouette of it on the film to make a matte," McQuarrie confirms. "Then we'd mask out a reverse of that matte to matte out the area in the optical printer so you could get the two images on one piece of film."

One of McQuarrie's trickiest matte paintings was the approach to the *Death Star*, which involved a camera move heading toward the Empire's planet-sized instrument of destruction. And therein lay the rub—for it's nigh impossible to do a convincing three-dimensional move on what is essentially a two-dimensional object like a painting. McQuarrie admits, "I made a flat painting on glass of the sphere with all the lights. It appeared round if they just would've shot it and looked at a single frame,





but when they started to move in on it and got a little closer, it started to look flatter and flatter."

McQuarrie's solution was ingenious: he combined a typical matte painting on glass of outer space with a round object painted to resemble the Death Star. "For the truck-in to the whole thing, we had to make a plastic sphere, whose surface I painted to look like it had little bits of things on it to give it a little texture," he explains. "The big antenna-like dish actually was a three-dimensional model."

The Empire Strikes Back was an even more ambitious film—in every way possible—than *Star Wars*, and the matte painting workload mushroomed, and by many accounts, McQuarrie may have done upwards of 40 matte paintings for this amazing sequel. By then, ILM had moved to northern California, so McQuarrie painted his mattes at ILM on more traditional six-foot-wide glass panels, and it was for *Empire* that McQuarrie did his favorite matte painting. "It's the one that shows the arrival of Han Solo in Cloud City at twilight with the *Millennium Falcon* in the center of that big ramp that's extending out of [one of the landing platforms]," he says fondly. McQuarrie actually designed this shot from initial concept through its final appearance in the film, creating the look of the unique architecture during the design phase. "I created those buildings especially for that scene," he adds proudly.



Ironically, having mastered matte painting for *Star Wars* and *The Empire Strikes Back*, McQuarrie's involvement with Lucas' epic space fantasy began winding down by the time of *Return of the Jedi*. "I didn't do any matte paintings for [the final film]," he says simply. "They had three or four matte painters by then, and I wasn't there for most of [the production]. I did some drawings and paintings—I kind of completed what I considered to be everything I had to say about [*Star Wars*], and I left Lucasfilm at that time."

Perhaps it's because much of *Jedi*'s designs were based on concepts established in the previous films. "They went back to Tatooine and back to the Death Star for quite a bit of the footage," McQuarrie concedes. "There wasn't a lot new in *Jedi*." What is new can largely be credited to McQuarrie: Jabba the Hutt's domain, the speeder bikes, and the Ewoks all sprang from his imagination.

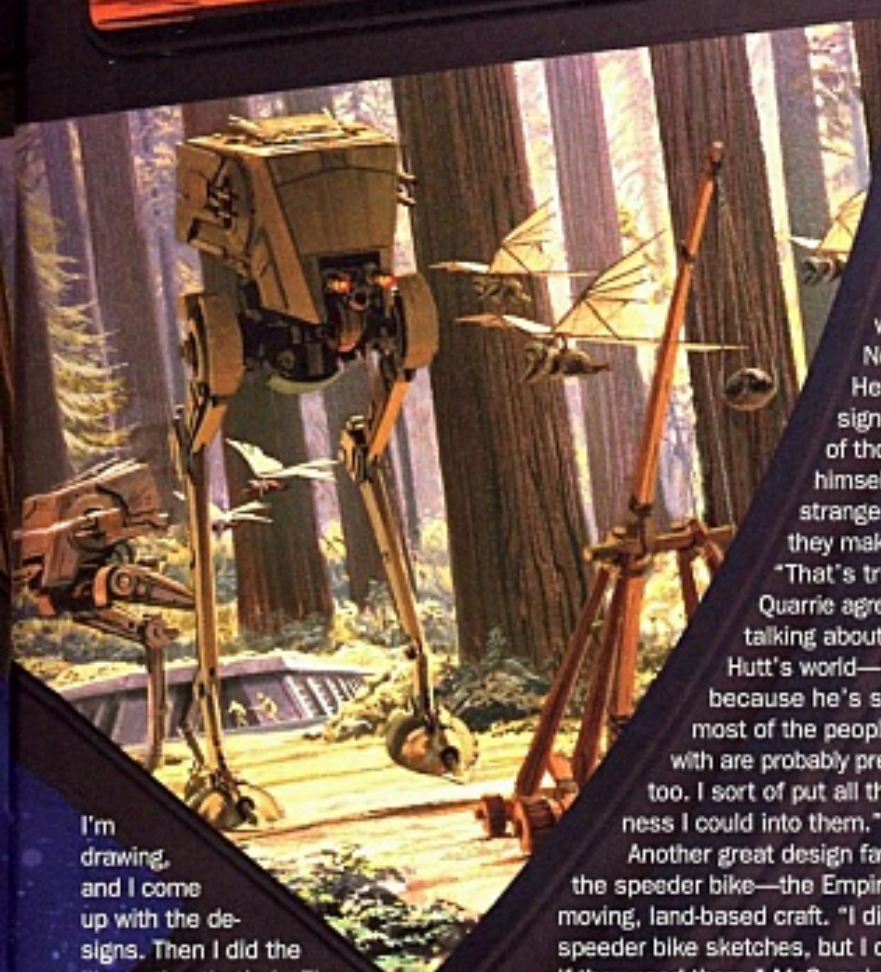


While Phil Tippet designed the character of Jabba, the giant slug's castle was based on McQuarrie's vision. He experimented with numerous shapes until he hit on the right futuristic feudal look. "You know, there's only so many forms you can use," he concedes. "Shapeless things are very interesting, but when you design things that are far out, they don't ring a bell or there's no reaction to them because nobody knows what the devil they are! They're really mysterious, otherworldly, far-out forms that are not very interesting to the average audience that isn't into Rorschach tests and so forth. [On the other hand,] if you make a square building, it's going to look just like downtown Minneapolis! If you make a sweeping form, it looks like buildings that you've seen, so a cylindrical form is kind of the only thing left."

Which partially explains the fantastic, rotund, barrel-like forms of Jabba's castle. There's something *Wizard of Oz*-like about the sequence where C-3PO and R2-D2 approach Jabba's castle, reminiscent of Dorothy and her companions reaching Emerald City, but there was an even more vivid inspiration from McQuarrie's youth: the Gene Autry serial, *The Phantom Empire*. "I remember an old Saturday morning show for kids where a bunch of aliens come storming out of this cave, and they have buckets on their heads!" he laughs. "There's a mysterious, futuristic city beneath the ground that had cylindrical buildings very similar to [those in] *The Wizard of Oz*."

The exterior of Jabba's castle is pretty imposing, but it gets more so on the inside with its dark mystique. Says McQuarrie, "I made some drawings showing an interior, and they weren't used—I think I had a space that was a little more open and round—but they were very similar to what came up finally in the actual film."

One of McQuarrie's most inventive designs was for Jabba the Hutt's barge with its iron sidings and metal masts, which give it a completely different look than any other ship in the trilogy. "It's kind of fantastic, alright!" McQuarrie agrees, considering its hull-turned-upside-down design. "I don't know how the devil it flies! I didn't have anything specific in mind. I started out with a wooden looking craft with a lot of decks, sort of like a Mississippi riverboat—I streamlined that, but it didn't look like it to me. I can't really describe how I did it. Most of my work is done in the subconscious mind—I'm not consciously calculating. I let the requirements of the job seep in, and then my mind does the work while



I'm drawing, and I come up with the designs. Then I did the illustration that's in *The Art of Star Wars: Return of the Jedi* [book], showing this magic hour-rendering of these two big barges like Jabba's barge, and there's a lot of people ranked along the sides looking down on Skywalker walking the plank over the sand. That was the original idea."

There was only one problem: what the devil was it made of? "The truth is, Tatooine doesn't have any trees, so I had to figure out where the hell that wood came from!" he grins. "If I can't get something working for me scientifically a little bit, I kind of balk, so I thought, 'It could be anything, some mysterious stuff that we don't have.' [Ultimately,] it's made of metal."

McQuarrie's initial illustrations of the vast barge evoke another mythos—the weird creatures lining its decks and crouching in every window appear like

denizens of some other-worldly Noah's ark. He even designed many of those aliens himself—and a strange entourage they make indeed. "That's true," McQuarrie agrees. "We're talking about Jabba the Hutt's world—I thought because he's so weird, most of the people he lives with are probably pretty weird, too. I sort of put all the weirdness I could into them."

Another great design favorite is the speeder bike—the Empire's fast-moving, land-based craft. "I did a lot of speeder bike sketches, but I don't know if they used them," McQuarrie says. "I saw a kind of motorcycle look, high horns [handlebars] and all that. Most of the [renders] I did had one guy riding it, but they had to have [two riders] piggyback. What they came up with worked very well for that."

As it so happens, one of McQuarrie's favorite *Jedi* paintings features the Empire's bikers pursuing Luke through a forest of redwoods. The painting is remarkable for its incredibly kinetic sense of speed. McQuarrie was particularly inspired by the original live-action photography of the background plate, which was shot undercranked by Dennis Muren carrying a Steadicam through Muir Woods. McQuarrie loved the way the background just whizzed by when played at normal speed, and he sought to capture that in his painting. "They did a pan, and all the little tendrils of the trees got

swept into a line of perspective during the time it took to pan the camera for one frame, so I used that effect. It was kind of eerie. I like that painting."

Besides designing the Ewok village, based in part on the treetop Wookiee house he envisioned for the *Star Wars Holiday Special*, McQuarrie also made early designs for the Ewoks themselves. It's likely his creatures would have been more believable and less cute than the teddy bear-like rascals of Endor. "I'd drawn some little creatures with long-haired, fuzzy, golden-furred heads and doglike snouts that I liked pretty well," he recalls. "I think the animal forms I had in mind were perhaps a problem to animate, but I thought that they would be a little more believable. They're really organic. But I think [the onscreen Ewoks] may have been a lot better than mine for the fact that they got a little more expression into their faces. Now if they were computer generated, [Lucasfilm] could've done anything they wanted."

Which brings up an interesting point: McQuarrie was working at a time where everything he imagined on paper had to have a real-world solution—meaning it had to work in three dimensions, live on the set. The only exceptions were matte paintings, which were just 2D images painted on a surface, so the sky was the limit. "We could do anything if it didn't have to move," McQuarrie sighs. "It would be a nice thing if I could go back and redo the films with the drawings and ideas I had considered, free from any sort of physical limitations."

So does McQuarrie regret not working now, when anything is possible on film? "Sort of, but not too much!" he says with a laugh. "I'm retired. I read, I watch television, I sit in the sun—it's okay! I have palsy, which makes it difficult to draw or write, so I can't do any artwork. I'm pretty happy not having to get up in the morning and solve somebody's design problems. It was work for me—though I enjoyed it very much, especially *Star Wars*, and I would again if I could do it. But if I don't have to do it, I'm not at all broken up about it. I don't feel I need to prove anything."

These days, Ralph McQuarrie is content that his greatest claim to fame is *Star Wars* and that his legacy will live on as long as people watch those movies—and no one can see an end to that. "I can't either!" McQuarrie grins. "I think it's a permanent fixture in the history of film. It was the most important thing I did."

The forest moon of Endor is home to the Yuzzum, and the planet Ragna III is home to the Yuzzem. That second vowel

makes all the difference. The forest-dwelling Yuzzum are essentially balls of fur with long, sticklike arms and legs and big, tooth-filled mouths. The Yuzzem are huge hulking fur-covered humanoids with short trunk-like snouts, small eyes, and mean tempers. Be sure to read your interstellar travel guide closely because you don't want to confuse the two.

The bigger Yuzzem debuted in the very first *Star Wars* spin-off novel, *Splinter of the Mind's Eye* (1978) by Alan Dean Foster. The name, though, appears to be a Lucas original. If you own a copy of *The Art of the Empire Strikes Back*, turn to page 24 and look closely at the first architectural drawing of the Echo Base ice corridors. A callout points to a scored section of wall and says "Yuzzem to break through dotted area." The wampa ice creature was at one time called a Yuzzem.

The smaller Yuzzum were developed for *Return of the Jedi*. Early in development, Endor was to be populated by two species, the furry Ewoks and the stick-legged Yuzzum. The Yuzzum puppets proved too costly to create in large numbers. Only one ever was built, dressed with a blaster rifle prop, and hidden in the backgrounds of Jabba's palace. For the Special Edition of *Return of the Jedi*, the Yuzzum design was revisited as a computer-generated creature for the following song-stylings of Joh Yowza.

SPOTLIGHT QUESTION: WHERE THERE'S A WHILL...

I've heard rumors that Yoda is a species called a Whill and that his father's Name is Syville Demetris D'Kana. Can you please separate the facts from the fiction?

If you've read that much, you've also probably read that Yoda is from a planet called Grentarik and that he was trained by the legendary Brontu Stimus. Fascinating reading, but it's only fan speculation that has gotten some air of legitimacy by circulating around the Internet. Separating fact from fiction is easy in this case—it's all fiction.

The only person who can definitively set down Yoda's vital statistics in stone is George Lucas, and he has been very consistent in keeping Yoda's backstory a mystery. He has not shared any information about Yoda's home planet or his species. The only nod he has given to the notion that there is a planet out there full of other Yoda types is the inclusion of Yaddle in Episode I, but she too was never given any real background information. When pressed on the subject, George will say Yoda is a frog and leave it at that.

The Whills, on the other hand, are not a fan concoction. They too are nebulous and mysterious entities, but they've been found mentioned in the earliest *Star Wars* scripts. The whole saga is said to be taken from *The Journal of the Whills*. But ultimately that strange attribution is just meant to suggest that the *Star Wars* saga has been around for eons and has been adapted and interpreted from earlier works. There is no "real" *Journal of the Whills*—George Lucas added that to spice things up a bit.

It's still too early to say just who or what the Whills really are, but we can say definitively that Yoda is not one of them.

QEM7M JEM7M* N K QEMJ...



"...Yoda is from a planet called Grentarik, and he was trained by the legendary Brontu Stimus."

Why in the opening crawl of Empire does it state that the Rebels ("Freedom Fighters") were led by Luke Skywalker? Clearly, Leia is still in charge!

If you want to split hairs, it's really General Rieekan who is in charge, but if you put his name in the title crawl, you'll have an audience full of people wondering who that is. These title crawls favor brevity and dramatic emphasis over technical accuracy—the Episode I crawl says two Jedi Knights have been dispatched, but one's actually a Master, and the other's a Padawan. In this case, though, it can be argued that it is correct... from a certain point of view.

"Evading the dreaded Imperial Starfleet, a group of freedom fighters led by

Luke Skywalker has established a new secret base on the remote ice world of Hoth."

Luke's rank as commander aside, he did lead the Rebels to Hoth as described in the daily *Star Wars* newspaper strips by Archie Goodwin and Al Williamson (reprinted by Dark Horse Comics as *Classic Star Wars*). He found the ice planet and spearheaded the relocation effort that brought the Alliance to the chilly planet.

[Dressed to chill.



What exactly did Darth Vader's interrogation droid do to Leia to "interrogate" her? I recall seeing a lot of "tools" on the torture droid, and they looked really scary indeed! What do those "tools" on the droid do to its victims?

Imperial designers would beam with pride at reading your letter—they designed the IT-O to look so terrifying that many of its victims confess before it ever lays a tool on them! There is a wide array of devices on the little floating orb, including sonic torture devices that inflict pain through sound waves without even breaking the skin. It has an electroshock assembly that uses painful-to-lethal doses of electricity to torture its subjects. It also has harsher devices, such as laser scalpels and power shears capable of cutting flesh and bone.

When Vader subjected Leia to the administrations of the IT-O, the device used its hypodermic syringe to inject the Princess with a powerful drug. The drug sapped Leia of her will and made her extremely susceptible to suggestion. Vader's words became reality to her, and descriptions of her adoptive father, Bail Organa, being in danger filled her with real horror.

Still, her spirit remained firm, even when Vader convinced her that she was in terrible pain. Though there was no physical damage done, subjects undergoing such hallucinations can suffer enough psychological trauma that they die undergoing interrogation, succumbing to heart failure. Leia withstood the interrogation, and rather than risk injuring her, Vader ended the session.

Though the door slams shut in the film before we get to see what actually happened in cell 2187, it was depicted quite vividly in the National Public Radio dramatization of *A New Hope*. The psychologically intense scene, played by a commanding Brock Peters and an

anguished Ann Sachs, was so chilling that it actually prompted some complaints from a concerned listener. Listening to it today with the knowledge of the full saga, it's even more chilling to hear Leia pleading for the safety of her father while Darth Vader tortures her.

Where do Sith get their lightsaber crystals? From Ilum, the same place that Jedi do?

While every Sith is different, the dark order prefers to synthetically grow its lightsaber crystals. The more holistic Jedi prefer the strong connection to the Force created by the naturally occurring crystals. The Sith instead forge their crystals in furnaces, focusing their rage to affect the growth of the crystals, creating weapons better suited to their dark designs.

In The Empire Strikes Back, when Luke is leaving Dagobah, Obi-Wan says to Yoda, "That boy is our only hope." Yoda then states, "No, there is another." Does this mean that Obi-Wan does not know about Leia? Will he not see her in Episode III?

As you'll find out in Episode III, Obi-Wan Kenobi is fully aware of Leia's existence. His gloomy statement has more to do with the faith he had put in Luke. Knowing Leia's strengths in the political arenas, he had profound doubts about her abilities to become a Jedi capable of ending the Sith rule.



What can you tell me about the third human character seen with Jabba in the Special Edition's docking bay 94 sequence in A New Hope? Is he played by Lorne Peterson? It looks like him.

Though he may have a passing similarity to what Lorne Peterson looks like these days, that henchman wasn't Lorne. The veteran ILM modelmaker can be seen in Episode IV as the Rebel trooper standing atop the lookout mast outside of the

Massassi Temple base. As he describes it, he got the distinct pleasure of standing atop a perilous perch on a Guatemalan temple because he was the only crewmember of the small shooting team without children. Peterson also had a cameo appearance in Episode I as part of the many ground spectators and crewmembers during the Podrace sequence.

As for who that tough-looking docking bay 94 denizen is, there has yet to be any information generated about that character. Should that change, though, we'll follow up on that in this column.

In Return of the Jedi, after Han, Leia, Chewie, and the Rebel soldiers are being escorted by Imperial troops out of the bunker, the camera shows the Imperial legion and the captured Rebels that were supposed to be guarding the entrance. As the camera shows the captured Rebels, I thought I saw an Imperial biker scout without his helmet standing among them. Is this a mistake, or did a Rebel soldier take the armor of the scout that was left behind after the Ewok stole his speeder bike?

Well spotted! There is a Rebel dressed as a scout trooper outside the bunker during that scene. Now, rewind your new DVD a few scenes earlier, right after Paploo the Ewok steals the speeder bike. In the shot of Han, Leia, and Chewie entering the bunker, look in the background, through the open doorway into the forest. You can see the Rebel soldier putting on the scout trooper's helmet.

In The Empire Strikes Back, minute 31, seconds 55-57 on the DVD, you can see some lights on General Rieekan. They come out of his body. It looks as if they were from the background controls, but they go right through him. Is that a mistake or what?

It's actually a Rebel controller and not General Rieekan. It's when Leia's ordering all forces in sector 12 to the south slope to protect the fighters. Leia and the controller are in the midground. In the immediate foreground there is out-of-focus debris, including a pane of glass that's reflecting what's behind it. This reflection includes lights from the other part of the set. It's not a misaligned optical effect, and this shot has no optical effects.

When exactly does Mara Jade go to the rally where she gets sick from the coomb spores released by Nom Anor? Has this story been told other than just backstory in Vector Prime?

The exact "when" of the occurrence hasn't been nailed down, but the specifics are there. Mara Jade Skywalker accompanied a minor diplomat from Coruscant to Monor II to witness the accession of the Sunesis tenth priest-prince, Agapos the Tenth. It was here that Nom Anor infected Mara Jade with coomb spores.

This story has not been told beyond flashback paragraphs, most notably in *Vector Prime* and *Balance Point*.

Are Captain Antilles and Wedge Antilles related? If so, does Wedge know of the droids' (C-3PO and R2-D2) existence?

No, but no one will fault you for thinking this. It's admittedly confusing, but the *Star Wars* films have at least three different characters with the surname Antilles, and none appear to be related. This strange coincidence has prompted Expanded Universe authors to propagate the notion that Antilles is an extremely common name—the joke is that it's the equivalent of "Smith" or "Jones" in a galaxy far, far away. Witness the *Star Wars: Republic* comic series, for example, which had a mysterious Jedi known only as Jon Antilles—clearly an alias. Or how about the old West End Games

role-playing game, which described a heroic relic hunter named Corellia Antilles, a sly nod to everyone's favorite Earthbound archeologist and adventurer.

Captain Antilles is Alderaanian; Wedge Antilles is Corellian. No direct bloodline connects them. However, this was almost turned on its ear in Episode III. When Casting Director Christine King was looking to fill the role of Antilles in *Revenge of the Sith*, she looked for someone whose features had at least a passing similarity to Dennis Lawson, the original Wedge Antilles. In fact, before shooting started, George Lucas entertained the idea of casting Lawson as Antilles, even though it didn't really line up with years of spin-off lore. Ewan McGregor called Lawson, his uncle, to discuss the part, but Lawson ultimately turned it down. The role went to King's first choice, a Sydney local named Rohan Nichol.



["...and I really hate the name Antilles!"]

Do you have a *Star Wars* trivia question that you can't find the answer to? E-mail it to us at QandA@insiderstarwars.com or send it to STAR WARS INSIDER, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.

DEATH IN THE CATACOMBS

By Mike W. Barr



The alarm sounded one second after the Force had told her something was wrong. She didn't have to see the output panel of her haz suit to realize they had triggered another trap.

"Ambush!" shouted Jedi Knight Jyl Somtay into her comlink. "Evacuate immediately!"

Behind her, she heard the quick footfalls of clone troopers. Just ahead, through the thick Geonosian dust, she saw a small light, flashing more quickly with each second. Backing out rapidly, she hopped out of the tunnel and shouted at the squad of troopers. "Everyone down!"

The blast threw them farther out of the cavern's mouth. They fell to the hard-packed ground as the main force of the explosion, guided by the tunnel, mostly dispersed over them.

She waited a few seconds—to gather her breath, she told herself. From somewhere far away, through the ringing in her ears, a voice sounded. "Are you all right, Commander?"

"I'm fine," Jyl said slowly, picking herself up and making a futile attempt to dislodge the red dust that seemed to cling to everything. "Any casualty—oh."

Through the settling dust, she made out a clone trooper lying flat on the cavern floor beneath a boulder released by the explosion. Its wedge shape with marks of machine tooling on its surface showed that it had been deliberately placed there. A backup in case the explosion failed, she thought. I've got to be more careful.

"Just take it easy," she said, kneeling by the trooper. "We're going to get you out of here." She reached out to the Force and tried to raise the boulder so he could be moved. The rock shuddered slightly, but that was all. She motioned to the rest of the squad, who came and tried to lift the boulder.

The trooper bit off a moan then coughed harshly. A thin spray of red leaked through the joints of his cracked helmet. "Stand away," she said, reaching for her lightsaber. Depressing the activation button, an eerie turquoise light glowed in the cavern. The hiss of her lightsaber could not drown out the labored breathing of the clone.

She started at the top of the boulder, cutting off portions slowly, then more quickly. The troopers moved the severed chunks to the side, until only about half of the boulder remained. "Now," she said, joining the remaining troopers as they came forward, "go."

With both muscle and Jyl's use of the Force, they managed to lift the boulder off the trapped clone trooper. Jyl quickly whipped off the trooper's helmet. "Get that med kit over here—" she began.

"It's too late, Commander," said one of the other troopers. The breastplate of the trapped clone's armor had a large depression in it, and his face was still.

The other clone troopers removed their helmets one by one and closed their eyes, revealing sad faces identical to that of the slain trooper.

Later, Jyl Somtay sat cross-legged on the floor of the Arena of Justice, trying to think of those who had died there rather than the absurdity of its name. A faint sheen of light from the planet's asteroid ring illuminated the Arena, but the thirsty

sands showed no trace of the blood of the Jedi who had perished there only days ago. It was as if their sacrifice held no more permanence than the curling drifts of dust that wove through the air around her.

She tried to clear her mind, tried to contact the spirit of her Master, Lura Tranor, one of the many who had paid the last measure for their cause in this Arena. Coleman Trebor was another; she had been quite fond of the tall Wuk and already missed their conversations.

I should have been here, she thought. But she had been away when 200 Jedi were sent to Geonosis, her Master among them. She had never had a proper chance to say goodbye.

But now she was on Geonosis, promoted from Padawan to Jedi Knight after the battle in the Arena between Republic and Separatist forces. Only it was too late to do anything to help her Master.

"Ambush!" shouted Jedi Knight Jyl Somtay into her comlink. "Evacuate immediately!"



"Master?" she said, faintly. But there was no answer. There was no point to her meditation, but she kept her eyes closed, not trusting herself to open them.

"Commander?" came a hushed, insistent voice behind her. "Jedi Somtay?"

Jyl, finally realizing a clone trooper was talking to her, rose and turned, her long blonde ponytail whipping behind her.

"Yes, trooper?"

"Dr. Frayne has sent out a general alert for you. She wants to see you in her laboratory."

"Thank you," said Jyl. Gathering her robes around her, she walked to her Jedi starfighter outside the Arena. She stopped just before leaving, looking back one last time as if seeking something she had missed. She saw nothing but errant gusts of sand whipped about by the hot night wind.

She rode an orray from her quarters in the abandoned Trade Federation ship to the Central Laboratory. As she dismounted the beast, it drew away from her; it seemed uneasy. Jyl used the Force to draw it to her and calm it.

She felt the Force flow around her, through her, and she breathed it in. She was at the same moment its servant, its master, and its ally.

"Easy, boy," she said, patting the mount's leathery hide as the orray rumbled. "Nothing to worry about here."

As she returned the salutes of the clone troopers guarding the main door, she imagined that Dr. Frayne might use the same tone with her as she had with the orray. The scientist had not seemed pleased to have a Jedi Knight along on what she insisted was a scientific expedition, but the Jedi Council had insisted, and, after a decree came from Chancellor Palpatine's office, Frayne had grudgingly acquiesced.

The remaining Geonosians understandably avoided contact with the Republic invaders, so Jyl had still never seen one in person, only holos. As she entered the main lab, she felt more strongly than ever that the diminutive Dr. Frayne, constantly bent over some piece of analytical equipment, peering through a pair of macrogoggles she rarely removed, resembled one of the planet's natives.

"Jedi Somtay," said Dr. Frayne, looking up from a diagnostic reading, "thank you for coming."

"Not at all, Dr. Frayne," replied Jyl, keeping her surprise from her voice. The doctor's disdain for her seemed to have been a product of her distaste for Jedi Knights multiplied by her contempt for Jyl's youth. "How goes the search?"

The old woman sighed. "Not as well as I had hoped, but better than I had expected. Look at this." She pointed at a holographic diagnostic cutaway of their sector of the planet, much of it threaded with green trails, including Jyl's recent expedition, with several red specks flickering harshly. "The Senate has been quite clear about the need to make sure Geonosis has no technology left with which its remaining inhabitants can imperil the Republic. But today I recalibrated all scanners to scan for processed metals. Observe the result." She turned a dial, which caused one of the red lights to flash even more brightly.

Jyl's cool gray eyes narrowed in comprehension. "A major source of technology—"

"With which the Geonosians could be plotting an assault against our occupation," said Frayne, with a nod.



Jyl and Pandoor turned to Frayne just in time to see her draw a blaster from behind her back.

"Or another trap," added Jyl.

"That possibility exists, of course. Still, I think you will agree it must be examined."

"Yes, of course. When do we go?"

"First," said Frayne, "I should like to discuss with you the matter of the clone trooper you lost."

"What about him?" said Jyl, coldly.

"It occurs to me," said Frayne, "that a stronger helmet may have enabled him to survive." She handed Jyl a helmet that resembled those worn by the clone troopers, with slight modifications. "This prototype helmet has been reinforced at the structural joints and is much more resilient. I would ask your opinion of it."

Flattered by Frayne's solicitation, Jyl donned the helmet. "It seems comfortable enough..." she began.

Too late, Jyl heeded the insistent presence of the Force, which had tried to pierce her concentration. She tried to jerk the helmet off but was too slow. A stinging gas issued from the helmet's interior, and she suddenly felt as though an orray had been dropped atop her. Before she could hold her breath, she was out.



When Jyl awoke, she was dismayed, though not surprised, to find her hands bound behind her and her lightsaber and comlink missing. She glanced at the entrance to the lab and saw the armored forms of the clone troopers lying motionless inside and to one side of the main arch.

Standing beside Dr. Frayne was a man she had seen working with Frayne's people. His slightly stooped posture hid the broadness of his shoulders and imbued his simple vest and pants with the weight of a scholar's robes. He wore a goatee that accented the lines of his face and softened the angularity of his features. She couldn't distinguish the color of his eyes.

She looked about the lab. There, on Frayne's main examination table, were her lightsaber and comlink. If she could just ignore the throbbing in her head and draw the lightsaber to her to sever her bonds.... Failing that, she could release the binders telekinetically, but that could be slow going.

There was time for neither gambit. Dr. Frayne turned to Jyl, smiling as she might at a presumptuous child. She laughed, with a sound like rusty bolts being shaken in a can. "Really, Commander Somtay, you are far too naive to be a Jedi Knight. Did you not suspect that helmet might have been tampered with? May I present my colleague, Naj Pandoor."

Jyl nodded. "Let me—" This was briefly interrupted by a coughing fit; her throat felt raw and unused. "Let me guess. You've been bribed by the Geonosians to get rid of me?"

"Geonosians are notorious for underpaying their employees," said Pandoor. His clear tenor voice gave the impression of civilized discussions in lecture halls on esoteric issues. "We're freelance."

"We?" said Jyl, cocking an eye at Frayne.

"Pandoor originally tried to join my expedition using credentials stolen from a research assistant he waylaid. When his ruse was uncovered, I daresay I astonished him not by turning him in, but by asking to join him." She shrugged, disarmingly. "The Republic pays nearly as poorly as the Geonosians."

"It's a perfect partnership," said Pandoor. "She can identify and find the Geonosian technology that remains, and I can get it past the Republic blockade."

"So you're just another smuggler," said Jyl.

"I think of myself as a scholar," said Pandoor, in a tone of mock offense.

"Actually, Pandoor, Jedi Somtay has categorized your species with the unerring precision of a scientist," said Dr. Frayne. Jyl and Pandoor turned to Frayne just in time to see her draw a blaster from behind her back.

As Pandoor fumbled for his sidearm, Jyl tried to use the Force to jerk the weapon from Frayne's hands, but she was too late. It sounded once, and Pandoor fell. Then it sounded again.

Waking up this time, Jyl's pain was even worse. Surrounded by absolute blackness, she feared for a moment she was blind. But the Force told her she wasn't blind, and she wasn't alone. She was seated on a hard, packed surface, kept in a sitting position by someone behind her whose hands were bound together with hers. It took no Force-granted insight to guess his identity.

Using a brief Jedi meditation to tamp down her pain, Jyl turned her head and hissed, "Pandoor, wake up!" She rocked from side to side and finally the weight behind her stirred.

"Sh—she betrayed me!" His voice was harsh and raspy.

"The witch double-crossed me!"

Despite the circumstances, Jyl chuckled. "I'm sure you couldn't have seen that coming."

"Neither did you, Commander Jedi."

"I didn't know what she was. What's your excuse?"

"Me? I just wanted some time alone with you."

Jyl sighed. "That's not helping."

"Neither is your fidgeting like that."

"I've been trying to untie your bonds," said Jyl. "But they're too tight."

"And here I just thought you wanted to hold hands," replied Pandoor.

"Will you take this seriously?"

"But I am, Jedi Somtay. I've decided that Dr. Frayne must have wanted to torture me."


"Torture you? Why?"

"Because she didn't tie us front-to-front."

Jyl again wished she had her lightsaber, though she had an entirely different use for it in mind.

"I wonder where we are?" said Pandoor, finally.

"Smell the air? That's soil. And it's moist. From the echo of



She swung Pandoor around, his feet striking several of their attackers, his astonished cries doing almost as much damage by startling them.

our voices, I'd say we're in a deep cavern. Frayne must have disposed of us here."

"Yes, probably with one of those antigravity carts used for hauling large specimens. I think one of us has been insulted."

"That would be me," said Jyl, "left here tied to you."

"I wonder why she did leave us here, rather than just killing us?"

"Because she knew something would do it that wouldn't point to her," replied Jyl. "Hear that?"

"No, I don't—"

"Hush! Be ready to move when I say." She automatically closed her eyes, despite the total blackness of their pit, and concentrated. She heard a faint stirring of dirt, disturbed and pushed to one side. The scrape of appendages on the ground as something—a lot of somethings—approached. With them came the guttural sounds of a language spoken from the very back of the throat, syllables interspersed with frequent clicks and glottal stops.

Geonosians. The Jedi knew at least several thousand of them remained behind. None of the Republic forces had seen them, though the evidence laid in a footprint here, a small job of sabotage there.

Pandoor heard them then. He stirred restlessly. Jyl jabbed her elbow into his back as hard as she could with minimal movement. They could learn more if the Geonosians thought them unconscious.

Something stroked her face. She heard the faint rasp of metal, certainly weapons being drawn. That was all she needed to know.

"Now!" she shouted, and sprang to her feet. Pandoor followed her lead—he could do little else, with his hands bound to hers—and she was rewarded with a chorus of voices, frightened and startled by the sudden activity.

Something hard struck her, and Jyl accessed the Force, shifting rapidly to one side. Something heavy brushed past her in the dark, barely missing her. She swung Pandoor around, his feet striking several of their attackers, his astonished cries doing almost as much damage by startling them.

"Stop it! Ow! What are you—no!"

Jyl felt the manacle binding them begin to give and spun faster, trying to use the Force on the locking mechanism. There was a metallic clatter nearby and then, suddenly, the echoing whine of one of the Geonosian sonic blasters.

Jyl expected this and pushed herself backward, the shrieks of both Pandoor and the Geonosians remarking on the unexpectedness of the maneuver. In the brief, verdant blast, she saw the low ceiling and close walls of the cavern covered with Geonosians, and more pouring from a narrow tunnel, wings scraping against each other with a chitinous whisper.

"Oh, blast!" shouted Pandoor, seeing the odds against them.

Finally there was a metallic rasp, and Pandoor flew from her, screaming like a soprano in a Coruscant opera as the

manacle binding them gave. Jyl sprang forward and tackled the nearest pile of limbs. Whatever she struck had to be an enemy, while whatever they struck would likely be an ally. The clatter and ticking of the Geonosian voices were punctuated with several utterances she took to be cries of pain.

Then she felt a long, smooth shape, narrowing to a point at one end while expanding to a heavy weight at the other. She wrenched it from the hands of its wielder and began swinging. In the strobing bursts of the sonic blasters, she saw Pandoor seize a weapon, fiddle with its controls, and quickly toss it away.

From across the chamber a mechanical keening pierced the air, sounding ever higher. All movement from the Geonosians ceased for a moment, then they rushed past Jyl in a flow of whispers and clucked imperatives.

Jyl recognized the sound and, waiting until the precise moment, seized the nearest native, slammed the heavy end of her weapon against its head, and held its unconscious form between her and the mechanical keening, wing side out.

The sonic blaster overloaded, its artificial scream culminating in an explosion that sounded louder in the confined space than it was. Jyl was inundated by a spray of dirt from across the chamber.

She saw pale lights through the clearing dust. Jyl dropped her shield, crouched low and hurried toward the light.

Even the stars of the night sky seemed exceptionally bright to her. She emerged in a gully between two of the Geonosians' towering spire-hives. Behind her, she heard countless dry limbs withdrawing deeper into the spire-hive.

A pair of hands grabbed her. She whirled, jamming the sharp end of her weapon forward.

"Owl!" Naj Pandoor fell backward, left hand flying to his right forearm, from which now issued a copious flow of blood. "I'm on your side!"

"And so was Dr. Frayne," observed Jyl. "Turn around and start marching. It can't be too far to my base in the Trade Federation ship. I can cobble up a makeshift brig."

Her captive stared at her incredulously. "You're turning me in?"

"A self-confessed smuggler bearing false credentials on a planet filled with dangerous technology? The thought had crossed my mind. For all I know, you intended to bury me back there when you overloaded that sonic staff."

"I almost buried myself as well, you might have noticed," he replied. "But given our position, I thought the odds acceptable." More than anything else, he resembled a body excavated from a mudslide, but the moonlight softened the gauntness of his features, she noticed, and his deep-set eyes gave him an air of intrigue.

"Look," he continued, "you need me. I know what Frayne was up to. You stand a better chance of stopping her with me than without me."

Jyl removed the ring from her ponytail and shook her hair, sending a fine film of dirt into the night air. "Just tell me what she was up to, and I'll put in a good word for you—if it's the truth."

"That'll take too long. She could be escaping right this moment. In my ship," he added, bitterly. "At least let me alert the Republic blockade."

Jyl pointed. "That way. The nearest comm station is in the main lab, just a kilometer or so away." She set off on a brisk

run and Pandoor, after a moment, set off after her, stifling a groan.

As they ran, Jyl regarded the planetary ring that seemed to bind the Geonosian sky. An occasional flash of light pierced the night sky, followed by a trail of smoke and a fearsome shriek as a sizable object embedded itself in the planet's surface.

"Asteroids from the planet's ring," said Jyl, catching her breath. "That's one reason so many of the natives live deep in the catacombs."

"What's that glow on the horizon?" puffed Pandoor. "It's quite beautiful."

"And deadly. Radiation storms. They can be more or less predicted, but if you see one coming at you, dive for cover."

"Into a catacomb. With the Geonosians."

"Nice place, isn't it?" commented Jyl, dryly.

"Oh, I don't know," replied Pandoor, looking at her. "It has its attractions."

Minutes later, the lab came in sight as they topped a dune. "I wish we had the time to get fresh clothes," she said, "I'm squirting dust from every pore." She didn't want to imagine what she must look like. Then she wondered why that bothered her.

"To me," replied Pandoor, "you look like an angel."

Jyl felt her cheeks flush. "A smooth talker, too. You smugglers always are."

"I didn't set out to be a smuggler—"

"I know all the stories. Did you come from a broken home, are you a rebel against an unjust system, or are you earning the fee to buy your sister out of slavery?"

"Actually," he said, "I was a graduate student in Xenoarchaeology at the University of Ketaris. But when the University went bankrupt, it took my academic career with it. From Xenoarchaeology to smuggling is a more direct route than you might think."

"Especially if you cut Ethics class." They were in the main lab's shadow now. Although the main hatch was open, the place was dark. From either side of the doorway, Jyl saw various trickles of light from consoles, but no motion. Reaching out with the Force, she felt no life inside, but she wouldn't have cared to bet hers on that assumption.

After several seconds, however, Jyl lifted a few pebbles with the Force and flung them inside. The stones bounced off the floor with a clatter, but caused no other commotion. "I think it's safe," said Jyl, sidling inside. "She wasn't expecting us to return. An empty lab doesn't necessarily indicate trouble. A booby-trapped lab does."

"Beauty before age," said Pandoor.

Jyl ran to the comm board and quickly called the Republic flagship. "They report no attempts to run the blockade," she said, minutes later. "Frayne must still be planetside."

"That's something," said Pandoor. "I was worried sick she'd get herself blown up."

"I didn't think you were that concerned about her."

"I'm not—but she could get my ship blown up with her."

"You won't have any need for a ship where you're going."

Pandoor had no comeback to that.

Activating the main display, Jyl quickly picked out the technology reading Frayne had shown to her earlier. "There she is."

"Not quite," said Pandoor, leaning past her and working the console. "She built a 15 percent displacement differential into

the readings. You could search those coordinates for days and not find her." The holographic map shuddered, went blank, and then flickered into life again, showing slightly different readings. "That's where she is," nodded Pandor, pointing to the brightest light.

"She'd better be," said Jyl. "That's an odd place for a cache of Geonosian technology."

"That's why you need me. I know her whole operation, but I can't do you any good from a Republic cell."

"All right," said Jyl, after a long moment. "But the first time you try anything—"

"There won't be a first time," he said. Pandor cast a glance around the cavernous lab as they left. "This whole planet gives me the creeps."

"I know. All this technology...but it's all hidden, all underground. There's something wrong about it."

"You see?" Pandor smiled charmingly. "We have a lot in common."

"We're both carbon-based life forms," replied Jyl, "that's all."

They took a small troop transport to the coordinates indicated and found themselves standing in the middle of a patch of desert composed of nothing but drifting sand, save for one feature.

"The cache must be below that stalagmite," said Jyl. "Let's go."

"I don't suppose it would do any good to suggest waiting until some clone troopers arrive as reinforcements?"

"No, it wouldn't," she said, with a grim smile. "I don't want to give Frayne any more time."

"At least I got a smile out of you," said Pandor, following her footprints in the sand. "That's a start."

The stalagmite was a massive protuberance of rock created when the planet was in its birth throes thousands of centuries earlier. Despite its age, its surface seemed as rocky and barren as the day it was formed.

"There must be an access point," said Jyl, moving slowly along the slab of rock, her long fingers running over its craggy surface. "Yes, look here."

She moved toward a surface of rock then, seemingly, through it and was gone.

"Hey!" said Pandor, rapidly approaching the same spot and finding nothing. "Where are you, Angel?"

"Here," came Jyl's voice, echoing in the darkness. Pandor shone his torch on the area, and saw that what seemed to be a natural curve of rock was actually two layers, concealing a narrow cut of space between them. Jyl looked up at the beam of light that danced before her. "Come down," she said, "Frayne's got to be down here. And put out that light, it'll take that much longer for your eyes to adjust."

Pandor obliged, reluctantly. The crevice was a tight fit, even for his lean build. Once past the entrance the crevice widened, giving onto a fairly large corridor of natural volcanic rock. "A perfect hiding place," he said, his voice echoing off the walls. "You could hide anything down here."

"That's what I'm afraid of," came Jyl's

solemn reply. "Let's keep the lights off, and the noise to a minimum."

"Anything you say, Angel."

"That's the kind of noise I'm talking about."

"Sorry...Jyl." But he didn't sound sorry.

The cavern walls gave off a kind of phosphorescence in which it was easier to distinguish shapes than details. Still, Jyl hoped he could make out her frown. "You will address me as 'Jedi,'" she said tightly.

"Sorry, Jedi Somtay."

They proceeded slowly, Jyl casting ahead with the Force, hoping to sense any kind of life that might be waiting within. But trying to differentiate between native fauna and life that carried hostile intent was useless. Everything on this planet seemed hostile.

Just then came a juicy thwack, like a melon being hit.

"What was that?" asked Jyl.

"Just a rock I kicked," replied Pandor.

"Are you sure? That didn't sound like a rock, it was...wetter, as though it was filled with liquid, or—" Spurred by a sudden spike in what was either the Force or her native instincts, she activated her beamlight.

There was Dr. Frayne—or at least, her head.

"She was decapitated by something long and sharp," said Jyl, after a cursory examination. "That's all I can tell without a lab. Maybe her body will provide some clues."

"If we can find it," said Pandor, cautiously, from the other side of the cavern. "There's not much else of her left."

The only other evidence that Frayne had been present was her equipment, which had been scattered all around the chamber.

Around the cavern lay splashes of blood of varying sizes. In the cavern's dim light, the surface of the blood seemed to move, as if of its own accord. Pandor knelt to examine this phenomenon, but Jyl grabbed his wrist in an iron grip.

"Don't touch that," said Jyl. Pandor saw the blood was covered by what must have been hundreds of thousands of tiny insects, swarming in what at first looked like a random pattern, but was too purposeful to be meaningless. "Rogas," she said, "fierce insects."

Pandor nodded. "Yes...some scientists theorize the Geonosians evolved from them."

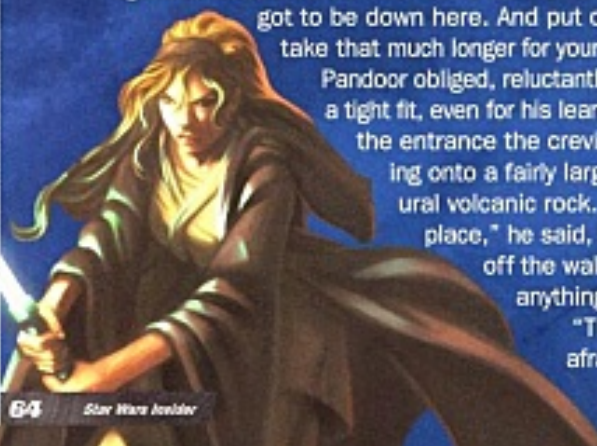
"Evolution's done pretty well by them as they stand," replied Jyl. "If they swarm over you, you won't have too long to worry about it. But they didn't kill Frayne."

"No, that was some kind of animal," said Pandor, his beamlight shaking only a little. "She probably disturbed it in its lair."

"More likely it was put here to guard whatever the Geonosians left behind," said Jyl, rapidly sorting through the erratically distributed contents of a backpack. "Do you see?"

From across the cavern came a familiar snap-hiss and a turquoise radiance, eerie in the phosphorescence. Jyl turned, springing to her feet.

"I found your lightsaber, Angel," said Pandor, his tone very quiet. He drew it back and forth before him, accustoming himself to the torsion the weapon acquired when activated. He slashed out at an inoffensive stalactite, sending its fragments showering about the cavern. "I can see why you Jedi favor this weapon," he said, in the same tone. "It's...unique."



"Give me that," demanded Jyl, striding toward him.

For a moment, Pandoor's green eyes glinted in the glare of the light blade. Their gazes met through the gloom of the cavern.

Pandoor smiled and deactivated the lightsaber. "Of course, Angel," he said, with a winning smile, handing the weapon to her.

She took it and released a breath, as Pandoor lifted his other hand, revealing his blaster. "May I keep this?" he asked, with exaggerated courtesy.

"I'm afraid you may need it," said Jyl. "Let's proceed, but cautious—"

The thing was on them like a wind with teeth. Its rush thrust Pandoor aside, where he lay, silent and still. Jyl froze, but it turned to her anyway, catching her scent.

Its teeth glinted like a rack of knives in the dim cavern light. The four eyes widened and narrowed in the spade-shaped head as its nostrils quivered. Its long claws were fully extended.

The nexu's tail twitched from side to side almost lazily as it took its bearings. Then it leaped.

Even aided by the Force, Jyl barely managed to dodge it. The snap-hiss of her lightsaber was nearly lost as the muffled howl of the predator bounced off the cavern's walls.

She feinted to the right and then went to the left, bringing up her blade. But the creature managed to alter its course, the lightsaber trimming only a centimeter or so from its coat.

The smell of burnt fur wafted through the cavern as Jyl moved warily backward, slowly moving the lightsaber blade back and forth before her.

"Pandoor?" she hissed. "Naji!" But no reply came, and she dared not take her eyes off the nexu, even to explore the warmth slowly threading its way down from the dull ache in her leg. The nexu had gotten her; she used the Force on the artery nearest her wound to slow the bleeding and anesthetize the pain.

The nexu's leg muscles bunched as it prepared to spring again, but just before it could leap, a sizzling laser blast from outside Jyl's field of vision just missed it. The beast turned, as puzzled as it was angry, to Pandoor, who fired his blaster again. "Your turn," he said, stepping forward once.

Jyl reached out with the Force, sweeping her right hand parallel to the cavern floor. The fragments of the stalactite Pandoor shattered lifted and flew at the nexu, as Jyl took two steps forward.

The nexu howled as they continued their tag-team attack, turning its head from one target to the other, baffled by their conduct.

Jyl thought quickly. All she needed to put the nexu away was one good slash with her lightsaber, but to get close enough to strike also put her in danger. And the nexu was probably faster than a Jedi—or at least, faster than she was.

Finally in position, Jyl ignited then extinguished her lightsaber rapidly several times, shouting at the monster as she did so.

The nexu leaped toward the nearest, noisiest target. Jyl sprang forward and rolled in the air, landing under the hurling nexu. She kicked, her feet catching the nexu in its ribs and stomach, sending it further than it had intended to spring, and no longer in control of its direction.

Despite this interference, the nexu rolled to an upright position in midair, landing gracefully on the cavern floor. Its head swiveled from one foe to the other, and then it twitched as a shudder rippled through its supple body. It lowered on its haunches, preparing for another spring—then abruptly turned its head and began to gnaw at itself.

Even in the faint cavern luminescence, Jyl could see the darkness spreading like a shadow over the nexu. A creature of instinct, it knew what perils of Geonosis even it had to avoid, at risk of death, but Jyl's kick had changed its direction, and it had landed in a place it would never have dared go willingly.

The nexu howled again as the rogas swarmed over it, deserting the chilling blood on the cavern floor for hotter, fresher prey. The nexu threw itself against the cavern walls, rolling on the floor, taking off patches of its own pelt with its claws, trying to expel the multitude of tiny predators that had invaded it.

Across the cavern Pandoor leveled his blaster at the nexu. "No!" whispered Jyl. "Don't remind him we're here!"

The nexu remained still for a moment before shooting off through the cavern, deeper into the darkness, its agonized howls finally fading.

"Tag-teaming it like that was a good idea," said Jyl.

"We make a good team," said Pandoor. "Are you all right?"

She looked at her injury. A thin red line snaked its way down her right leg, bordered on either side by the slash in her leggings that curled away from the wound like old parchment.

Jyl examined the wound, which had already stopped bleeding. "Just a scratch," she said briskly, extinguishing her lightsaber. "Let's go."

Pandoor knelt before her and gently placed his index and middle fingers on either side of the wound, slowly tracing its progress down the long curves of her leg. "Hey!" said Jyl, after a few seconds, as she took a step backward.

"No sign of infection," said Pandoor, with mock solemnity, as he rose.

"Now you're a doctor?"

"You have to do a little bit of everything in my line of work—rather like yours, I suspect," he replied, falling in beside her. "We do make a good team, you know, and we're not even on the same side. Imagine if we were."

"There's not enough time to tell you why you'd never make it as a Jedi."

"I was talking about you joining me. As a smuggler."

"You're joking," she said. "I'm a Jedi, not a thief. Being a Jedi is my life. I'd never be happy in your world."

"You don't look so happy being a Jedi. In fact, you don't look like any Jedi I've ever seen. It's a shame. That angel's face ought to smile once in a while."

"You're everything I despise," said Jyl.

"I think I could make you feel differently," he said, placing a hand on her arm.

Jyl was unconscious of bringing up her lightsaber, of igniting it and swinging the blade so close to Pandoor's throat he could feel its heat. Her Master would have been proud. "Listen," she said, through her teeth, "I'm here on a mission. Either help me or fight me, then at least then I'll know where you stand."



Pandoor brought his empty hands to shoulder-height then spread them in a show of resignation. "Anything you say...Jedi Somtay."

"Good." She deactivated her lightsaber, leaving the silence of the catacomb.

They proceeded down the corridor slowly, cocking their heads warily for any warning noise that might precede another threat. They heard nothing, and eventually came to a rough-hewn central chamber off of which five corridors split.

"Whatever we're after is this way," said Jyl, consulting a datapad and pointing toward the mouth of the farthest corridor.

"And not far, either."

"After you, Jedi Somtay," said Pandoor.

"Rogues before angels," she replied, motioning him forward.

Minutes later they stood before a boulder. "It's solid, all right, Jedi Somtay," Pandoor said, after a few seconds of probing and pushing.

"The readings are coming from behind it," said Jyl. "It's too heavy for me to move with the Force, but I don't like the idea of using explosives this far beneath the surface..."

"Neither do I, Jedi Somtay," said Pandoor. He began to poke at the perimeter of the boulder, where it met the cavern wall.

"This isn't getting us anywhere," said Jyl.

"Where's that legendary Jedi patience, Jedi Somtay?" said Pandoor. "Ah." This accompanied a crisp click that sounded throughout the cavern.

The boulder glided to one side, revealing a blast of light that hurt their eyes. They both brought up their weapons then, after a few seconds, looked at each other. "Do you sense anything...Jedi Somtay?" asked Pandoor.

"Stop that," she said, edging in front. The boulder revealed a fully equipped lab, obviously geared toward weapons research. Indirect lighting gleamed off rows of weapons and weapon components, the latter placed near the outer reaches of the lab, the former placed in racks on a central console. To Jyl's trained eye the design of the facility, proceeding concentrically outward from the central console, unmistakably proclaimed it the product of the Genosians' ruthless efficiency.

The door slid shut behind them, perhaps on some sort of timer switch.

Jyl advanced slowly, her eyes on the central console. She looked quickly to one side, thinking she had seen a flurry of movement just outside the range of her vision. But there was nothing there. Just my eyes adjusting to the light, she thought. On the central console, beneath a cube of transparisteel, lay a bulky device composed of a handle, complex controls and several buttons about where the thumb of the wielder would fall, which expanded into several narrow tubes.

"Don't touch it," said Jyl, receiving an acid look from Pandoor. "It might be wired to an alarm or a security device."

"An odd kind of weapon," murmured Pandoor. "Looks rather clumsy, actually. And that central section has insufficient space for blast generation."

"I don't think it's a blaster."

"Then what is—" Pandoor's voice cut off and after a second, Jyl turned.

"What did you—?" She stopped, realizing she was staring down the muzzle of Pandoor's blaster. It looked larger from this perspective.

Before she could take any action, Pandoor pulled the trigger. She felt the hot charge streak by her head then behind her, where she heard an indignant screech.

Whipping around and bringing up her lightsaber, Jyl saw four legs, terminating in large, arched claws, trailing down behind a tall cabinet, followed by a naked tail whose forked end smoldered slightly.

"The nexu!" said Pandoor.

"It can't be," said Jyl, activating her lightsaber nonetheless.

"That was too small for the one we—look at this."

Lying behind the consoles were the components of Dr. Frayne's skeleton, thoroughly gnawed, the shredded remains of her garb littering the floor. Lots of little skittering motions fled as Jyl approached. She was conscious of being watched by several sets of eyes.

Then it dawned on her, from some intuition or the Force.

"The nexu—it was a female, and—"

"And what?" demanded Pandoor.

"And a mother."

From behind the consoles and counters they came, spurred on by the courage of numbers. A litter of ten nexu, a mass of gangly legs and feet, surmounted by chubby bodies, advanced slowly and uncertainly, their curiosity overcoming their fear.

"Oh, no," whispered Pandoor.

"No sudden moves," said Jyl. She powered down her lightsaber and advanced slowly toward the nexu in front, crooning to it slowly, softly, reaching out with both her left hand and the Force. "Hey, little one. No one's going to hurt you. No, no one at—"

An instant later, and she would have lost her hand. As it was, it had a wide gash in it when she yanked it back.

The nexu cub lapped up the blood Jyl left behind with a long, curving tongue, then sprang.

Jyl ignited her lightsaber and swept it all around her in a defensive movement while she got her bearings. Across the lab, Pandoor was firing his blaster ineffectually at streaks of gray that circled all around him.

There was obviously another way into the lab used by the nexu, but it was just as obviously useless to Jyl and Pandoor. They'd have to leave by the way they came—if they left at all.

One of the nexu got through her lightsaber perimeter. She kicked it back, withdrawing a bleeding foot, the Bantha leather of her boot slashed. The other nexu lapped up the blood as she retreated. They're developing a taste for me, she thought, with a shudder.

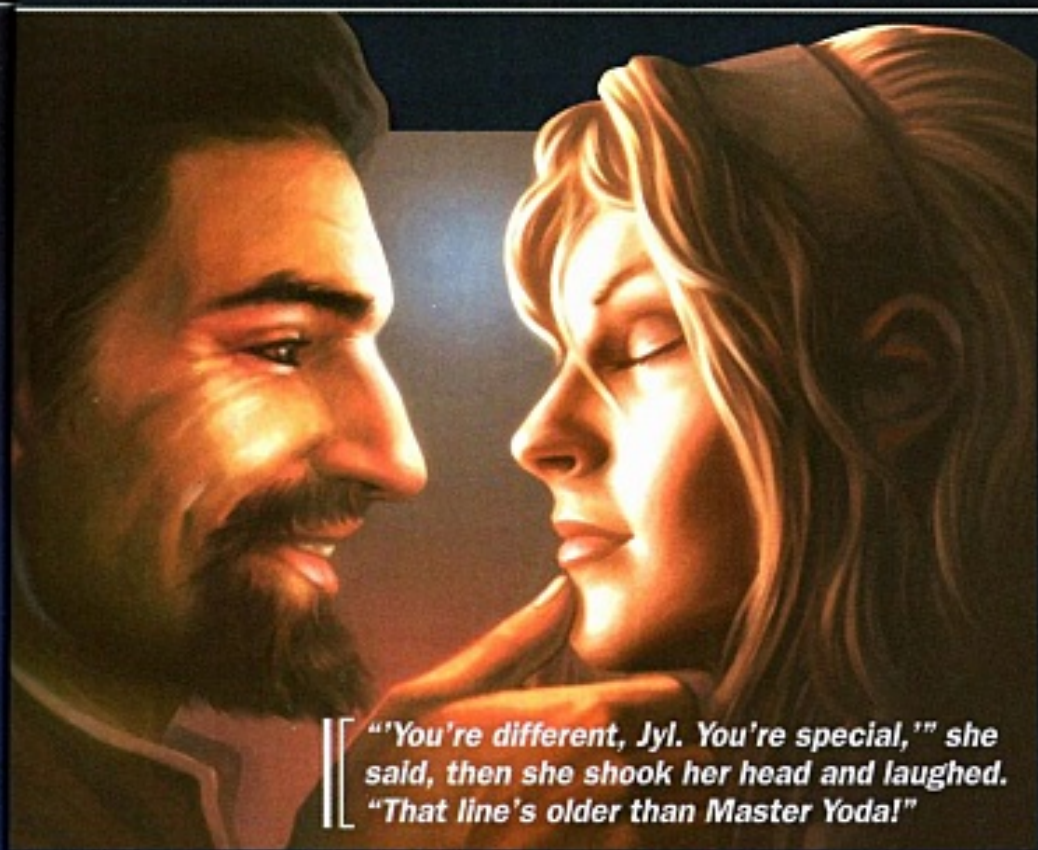
Then, as she saw two of the nexu hissing at each other over the last drop of blood, she had it.

"Naj!" she shouted. "Distract them!"

"What do you think I've been trying to do?" he replied. But he began making whooping noises and moving more rapidly, a ploy that seemed to work. The nexu cubs began closing on him.

Jyl narrowed her focus on the Force, concentrating not on all the nexu, but on only one stubborn one that lagged behind, the one with the burnt tail. As it neared her, she lowered her lightsaber, presenting a better target.

"Jyl!" shouted Pandoor. She wasn't sure if he was watching her, or if he was simply in over his head. It really didn't matter. The nexu leaped, and Jyl slashed her lightsaber upward,



"You're different, Jyl. You're special," she said, then she shook her head and laughed. "That line's older than Master Yoda!"

"None like you," he replied, softly. "You're different, Jyl."

"I am not," she said dubiously. Then she cast a shy glance at Naj. "Am I?"

"You are, too. You're special."

She met his gaze, and stopped smiling. He pushed a mass of hair back from her shoulder with one hand and put his other arm around her waist. Leaning in, he kissed her. His mustache tickled.

Later, Naj stepped back. Jyl opened her eyes, and found Pandoor pointing the sonic weapon directly at her.

"Now you know where I stand, Angel. As you said, lightsabers are no defense against a normal sonic blaster, much less this one. And I have no desire to see how much weight a Jedi's word will carry at my trial. It'll be years before they find

you here. You know, Dr. Frayne was right, you are too naive to be a Jedi Knight. What a waste."

Jyl reached out with the Force, but Pandoor's grip on the weapon could be broken by nothing less than a falling boulder. She reached out, farther.

"I think I've got the hang of this thing, Angel," he said, as the sonic weapon emitted a low hum. He looked up at her, with no trace of a smile. "I hope it doesn't hurt."

"I wish I could say the same," said Jyl, looking past him. He started to turn, but he was too slow to bring the weapon up.

The mother nexu, driven mad with pain from its rogas infestation, slammed into him, raking open a section of his back as he fell.

Jyl dove, bringing the sonic weapon to her with the Force as the nexu hit the ground a few meters away, already pivoting to attack again. Quickly changing the settings, she hoisted the weapon in both hands and fired.

A low hum permeated the cavern, then, for a moment, total silence. A kind of concentric blur from the weapon's muzzle swept through the air, leaving both the nexu and Pandoor unconscious.

Breathing hard, Jyl examined the nexu. The sonic blast had killed the rogas, and the recuperative powers of the nexu were all too familiar to the Jedi. It would return to what remained of its litter when it awoke, a homecoming Jyl didn't want to be around for.

She grabbed Pandoor's collar and began dragging him to the cavern entrance, already reconsidering her promise of a good word to the Republic court. But she sighed, and grinned. Whatever else Jedi Knights did, they kept their promises.

"You're different, Jyl. You're special," she said, then she shook her head and laughed. "That line's older than Master Yoda!"

Before her she could see the mouth of the catacomb, and dawning daylight.

"You will not," she said. "You must know lots of girls."

What a great late summer and early fall it has been for collectors. The release of the superb DVD set of the original trilogy sparked renewed interest from retailers in our faraway galaxy. It was a great time to track down exclusives—or at least exclusive packaging. Wal-Mart alone had multipacks of action figures for each film and Darth Vader and C-3PO figure carrying cases with two figures each. There was a Sam's Club repackaging of the *Millennium Falcon* with six action figures attached; Costco had an X-wing and TIE fighter in one window box; Target sold a repackaged *Slave I*...and there was a lot more. Plus, Hasbro reintroduced its Playskool line as Galaxy Heroes and started a new Playskool line called Jedi Force with chunky, slightly larger figures. And we still have months to go before the all-new Episode III figures and other toys hit the shelves on April 2. I don't know about you, but I'm raring to go!

it's not too early to ask, but it's still a bit too early to talk specifics. Let me say that you'll get your wish because Lucasfilm has wrapped up deals with some fantastic promotional partners. So around the

*The galaxy has never
looked or tasted so good.*



I have a Star Wars hologram of the Millennium Falcon being attacked with the Death Star in the background. It has a 1994 copyright. It's one of my favorite items because I've never seen another one. I purchased it from a local comic book store. Where can I find other ones? Was it a good buy? P.S. Can't wait for Celebration III!

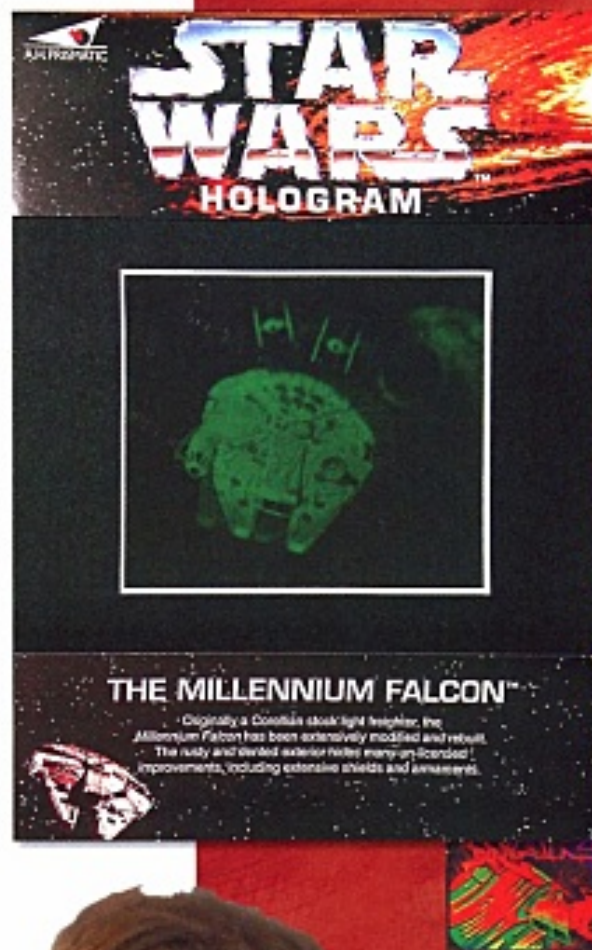
Kim Burroughs—Plantation, FL

Your hologram was made by A.H. Prismatic and was one of many products the company produced 10 years ago. Others include an even larger Darth Vader matted hologram, bookmarks, stickers, pin-back badges, key rings, magnets, and small boxes. Another licensee, 3-D Arts made cool hologram watches including Darth Vader and Yoda, and Fantasma made several hologram pieces. It's hard for me to tell if you got a "good buy" or not because you didn't tell me the price you paid; the original cost was around \$15. But if it's one of your favorites, then, in a way, it's really priceless. These haven't been made for a while, so the only place to find them would be on eBay or at conventions...just like Celebration III next April. Dealers: Bring all your holograms—Kim is going to be looking!

I've been a huge Star Wars fan since I was very young. I have been collecting a lot of goods recently; my most prized is the Darth Vader snap-fit model kit. But I've been looking for Master Replicas' limited-edition Luke Skywalker lightsaber from Return of the Jedi. I've yet to find it on eBay, though I figured that would be a dead lock. Do you have any leads? Price isn't an issue...as of yet.

Dan Lomme—Sturbridge, MA

With 2500 of these lightsabers produced, you'd think they'd be for sale all over. But this was one of the early prop reproductions produced by Master Replicas, and it has long been sold out. Even a higher-end Luke Jedi saber, limited to 750 pieces, sold out in less than half a day. Ebay really is your best hope, and you probably need to use the feature where you specify what you're looking for and get e-mails when it's listed. In a recent search, I found eBay auctions for the original Luke Jedi lightsaber ending at anywhere from \$500 to \$836. The original price was \$299.



[[Holocrons they're not.



[["I got mine on eBay!"

PICK OF THE LITTER

Before we ask our question, we just wanted to thank you for your presentation this summer at Wizard World. It was fun and helped continue our excitement for Star Wars. We are college professors, and John will be teaching a course entitled "Sociology Through Star Wars" in Spring 2005. While preparing for the class, we thought of the following question for Insider, your answer to which might be of interest to fellow fans: As someone who has been collecting Star Wars memorabilia since the beginning, what kinds of changes have you seen in the hobby of collecting over the years, especially in light of technologies like the Internet and eBay? Do you prefer "modern era" collecting or the way it was a long time ago in a department store not too far away?

John, Mary Jo, and Nicholas Tenuto—Gurnee, IL

First, thanks for the thank you. And John's course sounds fascinating. I once tried to structure a course called "Better Living Through Star Wars," but for some reason they decided to have me teach Journalism 101 instead. Oh well, maybe someday....

That really is a great question. Yes, I can remember the early days, the weekly (often more than once a week) visits to several Toys 'R' Us stores, Kiddie City, and the slew of independent toy stores where I used to find things. In retrospect, I had a lot more time to shop back then. It was before clerks began looking askance at adult collectors because they assumed you were buying all that stuff for the "little ones," and if that subject was brought up, you didn't disabuse them of the notion.

But...other collectors? Was there such a breed? Adults buying new kid's toys as collectibles? Well, I did find some kindred spirits at comic and early sci-fi shows and conventions as well as plenty of goodies. And I wrote to all of the dealers who had classified ads in the back of *Starlog* and other publications. I'd get catalogs galore (I still have them all), and I'd place frequent orders—so frequent that I became long-distance friends with some dealers after a few years.

But I knew very little about the vast treasure trove of international Star Wars collectibles until a year after *Return of the Jedi* when I responded to a pen pal/trade ad and met my good Japanese friend, Eimei Takeda. That led to a long and fruitful collecting relationship that continues to this day. And slowly but surely I met other collectors, but it took a lot of time.

Today, time is more compressed, we're all a lot busier, and most collecting is done online. I find out the latest news of what's on the shelves by going online—and eBay is my nightly entertainment, not television. The large stores in my area have mediocre selections, so I often depend on friends in different parts of the country to find stuff for me. Thanks to the Internet, I now have friends all over the world who are willing to buy for me—with my money, of course.

Do I miss the old days? In the sense of nostalgia, yes. But I wouldn't want to go back and give up the modern ways of doing things for the simple reason that the 'Net allows me to extend my reach in ways I never thought possible, still finding wonderful old Star Wars collectibles that I never knew existed. I wouldn't trade that for, say, a vinyl-cape Jawa.

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I collect Darth Vaders in all shapes and sizes and have them displayed in a curio cabinet proudly stationed in the middle of my home. Because I like to be able to touch and organize the items I buy, and for better aesthetic appeal, they are open to the air in the cabinet. They do get dust on them after time, and I was wondering what is the best type of cleaning system for them. I do not want to use anything too harsh, and I have a variety of things, from action figures to two-foot tall statues, and I want them to look their best without damaging any of them. Any suggestions?

Matt Youngworth—Appleton, WI

You're like a lot of folks, Matt. Not everyone wants to keep everything mint and sealed. The way I deal with it for much of my collection is to have glass display cases that are enclosed all the way around so there is little dust or dirt or harmful air impurities that get to the objects. But when things do get dusty, I use an ordinary "feather duster" (but not the kind with real feathers; mine looks more like an explosion of purple fuzz). If there are lots of folds or crevices in a piece, then I use Dust-Off or some similar type of compressed-gas duster. You can find it in most computer shops or large home centers. Just test it first because if you're too close to an object, the air stream could knock it over.





I just read your Scouting column in issue 78 of Insider and have a correction to make to your answer to Josh Brown regarding the Elan Sleazebaggano figure. You state that the figure only came with ears and the antennae, but there was a second version produced on which the ears were painted over. It is this version that I have, and I saw several of them last year. This is the correct version as he appeared in the film. Just thought you'd like to know. Take care and keep up the good work!

Greg Romine—Morgantown, WV

Um, I meant to say that.

No.... Oh, didn't you infer that from reading between the lines?

Better yet...doh! Greg, Roger Ward, and Greg Keefer were the first to alert me to the Elan error. I mean, c'mon guys, what do you expect from a figure named Sleazebaggano! I hang my head low, but it's true that I hadn't remembered that Hasbro did indeed resculpt Elan's head so hair covered his ears...so wasn't I right for the wrong reasons? I mean, wrong for the.... Never mind. I goofed. I picked Greg's letter because of the subject line in his e-mail: There Is Another... Sleazebaggano Figure.

As I was reading through the last issue, I saw the fantastic Darth Vader uniform in the Halloween section and the other great uniforms fans had at San Diego Comic-Con International. I thought it would be great if I could find an ARC trooper costume. Where do the fans get these great, authentic uniforms? Please, I have to know!

Brad Poynter—Cleveland, OH

I agree that those fan costumes are truly amazing. From stormtrooper to slave Leia to Admiral Thrawn, I've seen some amazing fan costumes over the years. And I'll be happy to tell you how most of the fans get these amazing costumes—they make them! Many of the costumers are members of the 501st Legion of Imperial Stormtroopers, a Star Wars costuming fan club with members all over the world. For those not into the dark side of things, there's a Rebel Alliance group too. The members mostly make their own costumes, sometimes using some purchased parts and fitting them to their own proportions. It's a great group of folks—and there are some in Cleveland who could probably help you with



your quest. Go to 501st.com for details. One of these days, Lucasfilm might license such high-end costumes so fans could buy them....but it hasn't happened yet.



Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.



Star Wars Galaxies: Jump To Lightspeed

STEP INTO A LARGER WORLD WITH LUCASARTS' NEW SPACE EXPANSION GAME

From the very start, the concept of Star Wars Galaxies has always been very straightforward. "Create your own story, your own hero, and your own way within the theme of Star Wars," says Julio Torres, associate producer of Star Wars Galaxies. Furthermore, LucasArts' ambitious MMORPG is, at its core, about free-form role-playing, giving players seemingly limitless possibilities—good or evil, grandiose or petty, prestigious or notorious, civilian or military. However, a defining aspect of Star Wars was missing from the franchise until now—space combat.

The Jump to Lightspeed expansion fills that void, taking that vision of free-form play into outer space and allowing players to not only choose their side, but also customize and craft their own ships. Four professions are available, each of which progresses independently from the ground professions. Rebel and Imperial pilots (not surprisingly) will be focused on battling one another, while Privateers pursue their own cause, and shipwrights are the fuel to the intergalactic fire, crafting the customized ships and parts for others to fly and equip.

IN TWELVE PARSECS

Even the Millennium Falcon had humble beginnings as a transport freighter, and similarly, you start off with a rather unremarkable craft (TIE fighter for Imperials, Z-95 Headhunter for Rebels). Although the starter ship you get is free, it isn't customizable at all, which is where the Shipwright enters the picture. All other ships need to be crafted by the Shipwright, who must first gather resources to create the ship. Even with the same ship type, the quality of the craft depends on the quality of materials and the skill of the crafter, allowing the Shipwright to give his ships a personal touch. "If you're a very good Shipwright, you'll probably have the best ships—and people will come to buy them," says Torres. Once receiving the chassis from the Shipwright, pilots are free to customize the ship to

their liking—potentially allowing for TIE fighters with shields, hyperdrive, and ion cannons. The parts that can be customized include engines, reactors, boosters, weapons, missile launchers, countermeasures, shields, and armor. Depending on the size and type of the ship, the characteristics will change as well—smaller, lighter ships, such as the TIE Interceptor, will be more agile, while larger ships such as the Lambda shuttle will be more cumbersome to control. Although the Empire is stricter about aesthetic changes, Rebels and Privateers also have the freedom to apply custom colors and graphics to their ships.

Loot (items taken from defeated enemies) played a largely inconsequential role for much of the lifespan of Star Wars Galaxies, but it will be an integral part of Jump to Light Speed. "Space is going to be loot-driven. If you played the ground game, it has gotten a little more loot-centric in the past six months, but before that it was very loot-light," says Torres. Looted parts can also be reverse-engineered by Shipwrights to reproduce the same parts—useful for high-level or higher-performing equipment that normally can't be developed.

WE'LL HAVE TO DESTROY THEM SHIP-TO-SHIP

While you can expect to see the familiar X-wings and Y-wings in the game, Jump to Lightspeed will also feature all new ships, including new TIE variations and Rebel gunboats. "George Lucas has appointed people who are experts in Star Wars [to approve new ships]," says Torres. "If the concept gets approved, we then move to the model phase. An artist creates something that ends up as a Maya model, and then that model goes to the Ranch as well. If they approve that, then it becomes part of the game, and once it becomes published, it becomes part of the canon." Some of the new ships include the TIE Oppressor, a high-end ship with three perpendicular solar panels,



and the TIE Aggressor, a heavy fighter with rear computer-controlled turrets. In addition, capital ships are also featured, though you can't fly them. "The Star Destroyer, Cornelian Corvette, and Nebulon B Frigate are the three we are doing for launch—anything else is post launch and is still under concept." It seems a preemptive strike on Admiral Ackbar's Mon Calamari cruiser fleet will have to be put on hold—for now.

As for combat, the action in Jump to Lightspeed makes a dramatic shift from the ground game of Star Wars Galaxies, moving away from turn-based gameplay typical to MMORPGs. "What we wanted to represent was the quick, fast-paced epic combat that you see when you watch the movies, and in order to achieve that, we went through many different iterations," says Torres. "We realized that the turn-based engine we had on the ground game was not really bringing that across, so the decision was made to have a real-time combat system." In a system akin to that of X-wing vs. TIE Fighter, except with thousands more players, you will need to outfly and outsmart your opponents to win. Unlike the ground game, where player vs. player (PvP) combat is voluntary, players will find themselves battling each other more often. "[PvP] is almost unavoidable because if you're flying around in a TIE—who are you kidding—you're obviously an Imperial." Fortunately, there are designated "newbie zones" so rookies have a standing chance against simulation-savvy players. "The game

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*"...a defining aspect of
Star Wars was missing
from the franchise until
now—space combat."*

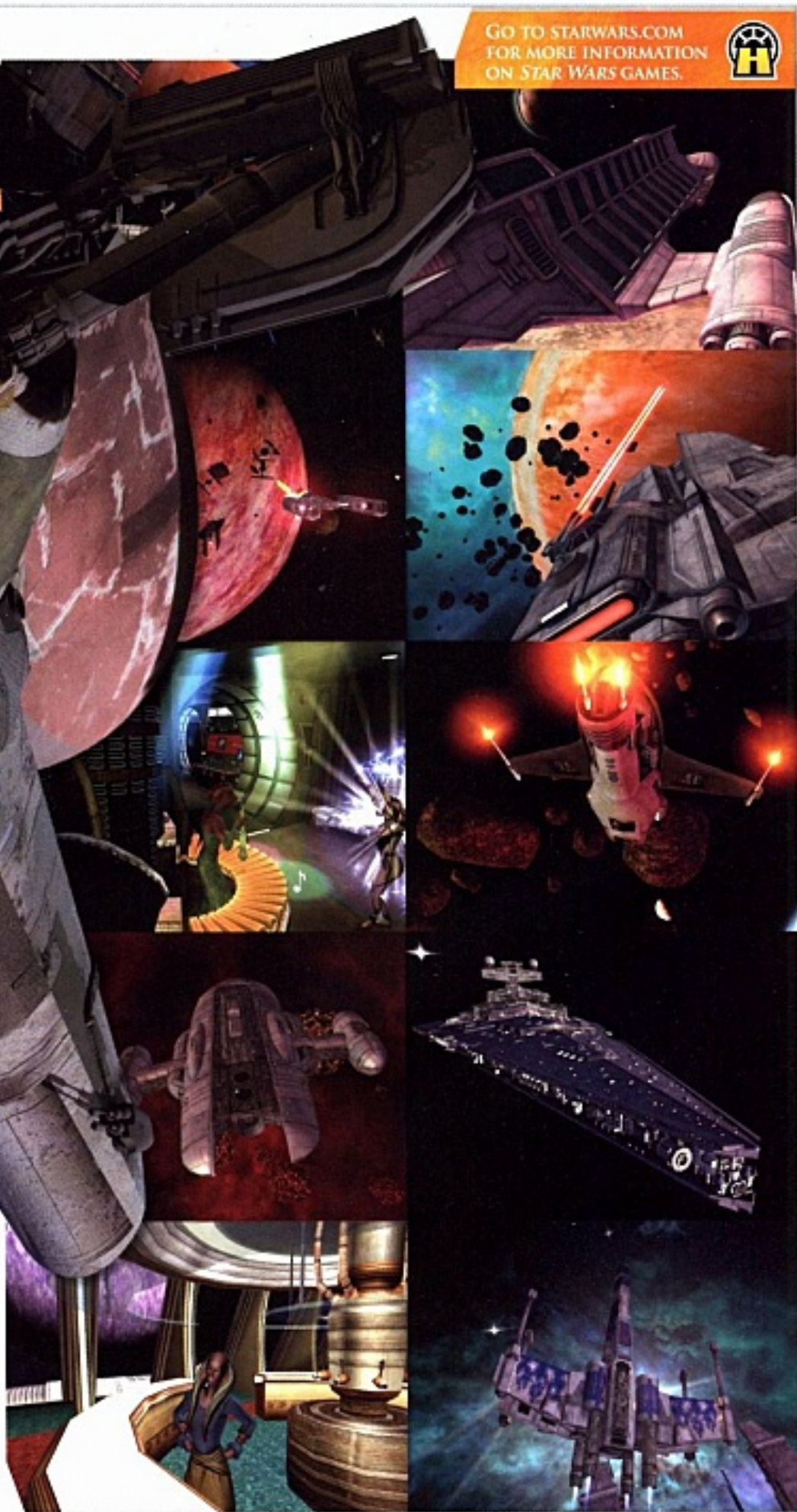
progression is set
so you can be a vet-
eran player and start
as a high-end zone, or
you can be a newbie,
which pretty much every-
body is going to be at the
launch of the game."

BECOMING PART OF A LARGER UNIVERSE

Although *Jump to Lightspeed* will
undoubtedly infuse more interest in
space initially, the game will ultimately be
about the whole experience. "Star Wars
Galaxies is not just space—it's space
and ground. There are aspects of game-
play that will make you go to the ground
over and over again so that nobody can
live in space all the time," says Torres.

"We want to take the genre to the
next level—and I think the combination
of [ground and space] does that."

—Aki Sugawara





Episode III Toys: The Frenzy Is About To Begin

By the time you read this, the first theatrical trailer for *Revenge of the Sith* should already be in theaters, and that can only mean one thing—the countdown to May 19, 2005 is officially on! Okay, so it means two things: It also signals the countdown to April 2005, when Hasbro's line of products will be unleashed!

However, prior to opening up the floodgates to the big release, Hasbro is continuing its tradition of bringing sneak preview products to market to whet the appetite of hungry collectors who simply can't wait. All of these tantalizing toys are officially slated to hit store shelves on February 1 of next year.

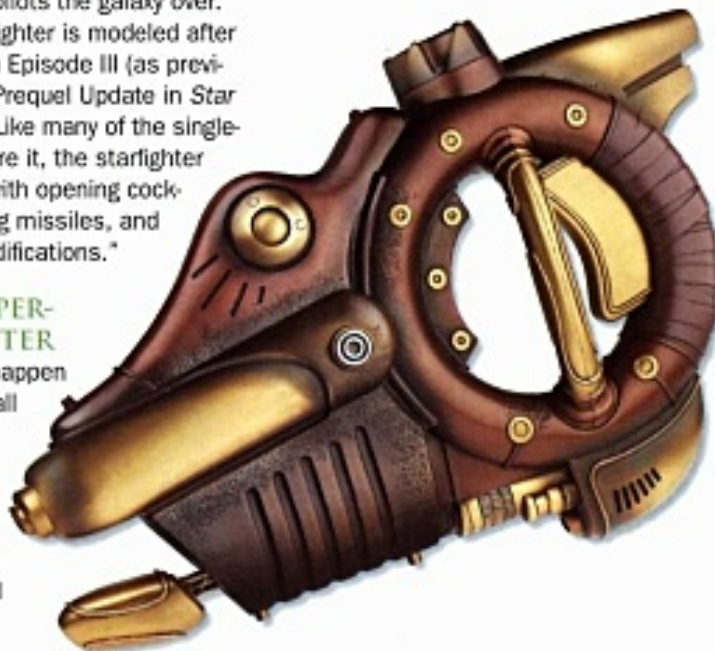
ANAKIN'S JEDI STARFIGHTER

The vehicles of the *Star Wars* universe have always been high on kids' and collectors' lists, and this craft is sure to be the desire of hotshot pilots the galaxy over. The new Jedi starfighter is modeled after Anakin's vehicle in Episode III (as previously seen in the Prequel Update in *Star Wars Insider* 77). Like many of the single-manned craft before it, the starfighter comes complete with opening cockpit and wings, firing missiles, and other "special modifications."

WOOKIEE SUPER-SOAKER BLASTER

Even if you don't happen to be seven feet tall and covered with hair, you can still act like a Wookiee while wielding this blaster, which has been modeled after one of the

weapons seen during the epic battle on Kashyyyk. You can drench friends with water outdoors from up to 35 feet away, or you can take the fight inside and defend your home against a Separatist attack with its electronic blaster sounds.



SNEAK PREVIEW ACTION FIGURES

Some of the coolest figures from *Attack of the Clones* were released as Sneak Preview Figures, including Jango Fett and the clone trooper. Here's a look at what to expect for *Revenge of the Sith*.

R4-G9

In the summer of 2003, fans had a chance to voice their opinions on Hyperspace and pick the color scheme for this new droid, so what better way to begin the lineup than with a figure that you helped to create! As far as the movie connection, R4-G9 will be



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MAKING THE FIGURE, PART I

Starting with this issue and leading up to *Star Wars: Revenge of the Sith*, *Star Wars Insider* is presenting a behind-the-scenes look at the making of Hasbro's Episode III action figures.

CONCEPT PHASE

Planning for the Episode III toys began in the summer of 2003 when Lucasfilm first briefed Hasbro on the story line. Shortly thereafter, a team of marketers and designers got together to brainstorm ideas for the first two collections, identifying key heroes and villains. (Hint: Anakin and Obi-Wan were selected to appear in the initial wave.) During filming in Australia, Hasbro was fortunate enough to be on-set to see costumes, props, and action firsthand, which provided a great opportunity to read the script, fine-tune figure selections, and gain approval from its Lucasfilm partners.

Once the characters were identified, the next step was to choose which scenes to represent. However, Hasbro had to take into account that the figures would be out prior to the film's release, and it would have to minimize giving away too much of the plot. Hasbro ended up choosing several key segments from *Revenge of the Sith* that have great action sequences, but that also will have been revealed to the public at least in part prior to the release of the figures.

Next, Hasbro then had to identify what features to include, such as the figure's pose, decoration, and the like. The team also had to identify what the figure's action features would be. This topic is a source of much debate within the *Star Wars* collector community. Relying on what it had learned about the Episode II lineup—mainly that kids enjoy action features while collectors aren't as fond of them—Hasbro took a new approach when conceptualizing those features.

For the *Revenge of the Sith* products, squeezing the figures' legs together will activate most action features, which means no more buttons protruding from their bodies to mar the aesthetics. Furthermore, each will be amply articulated and able to fit inside vehicles.

DEVELOPMENT PHASE

Once the concept phase is complete and the characters are identified, the next stage is to create the sculpt inputs, which are handled by Hasbro's research and development teams. It is during this phase where each figure's points of articulation will be established, what the figure's accessories are going to be, and how much deco is needed. Once these specs have been submitted to and approved by Lucas Licensing, the inputs are then turned over to the cost engineering and sculpting teams.

During this critical step in the process, cost engineering estimates how much it will cost to make the figure, which is based on the amount of plastic involved, the figure's deco, and the like. Once their calculations are finalized, marketing and research and development can determine if anything else can be added to the figure.

While this is happening, the sculptors work with reference supplied by Lucasfilm, in addition to the sculpt input, to create a wax version of the figure and any accessories. They work closely with the Lucas Licensing team to make any necessary adjustments.

Next issue: Prototypes

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

seen accompanying Obi-Wan Kenobi on one of his more dangerous missions.

General Grievous

No, you're not having déjà vu all over again. This sculpt is different than the one seen in *Star Wars Insider* 78 as it's based on the film version of the saga's latest bad guy. For the uninitiated, General Grievous is a central character that will prove to be more than a simple thorn in the Jedi's collective sides in Episode III.



Tion Medon

This figure is of an alien administrator from Utapau, one of several new planets seen in Episode III. Next to the Grievous, he is probably the most distinctive looking character in the early product lineup.



Wookiee Warrior

Before you ask, this isn't a resculpt of Chewbacca with dreads and an ornate head-dress—it's one of the new ferocious warriors from Kashyyyk. —starwars.hasbro.com



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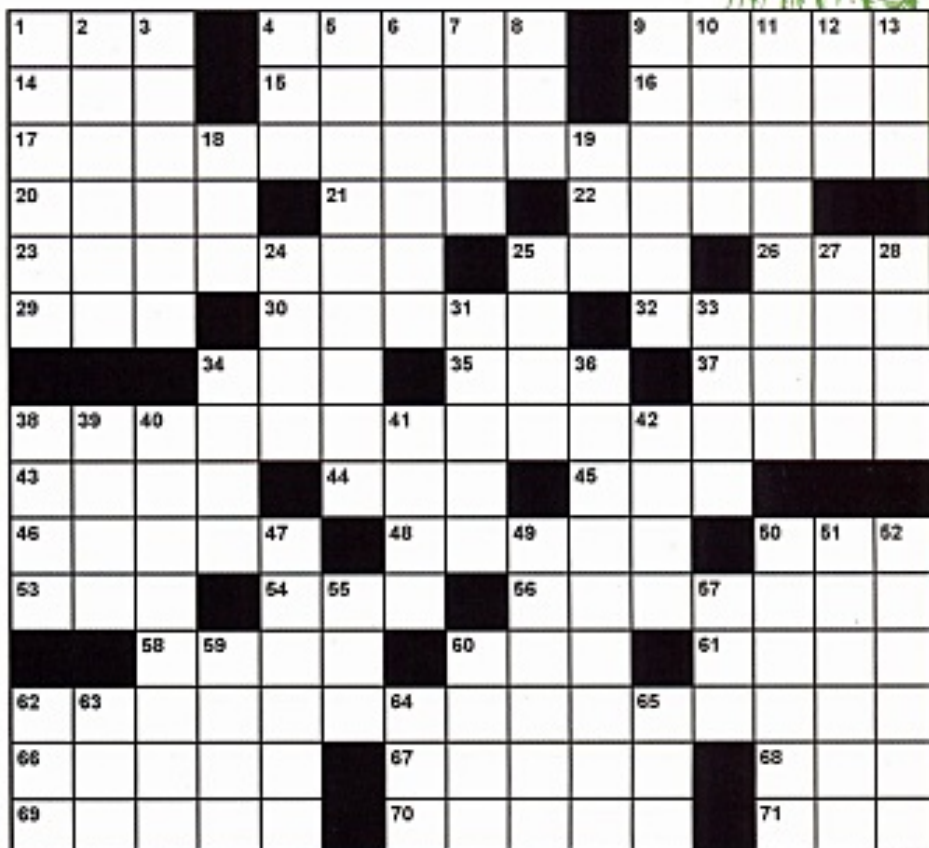
Headlines From The Tatooine Times Sports Page

ACROSS

- 1 Style of Star Wars Galactic Battlegrounds game, for short
4 Solo or Ackbar, to Vader
9 Beginning
14 Archaic "before"
15 Russian pancakes
16 Idiots
17 **THIS SO-CAL BASEBALL TEAM SIGNS YOUNG ANAKIN**
20 ___-Urr (Dark Horse Jedi)
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23 Like Coruscant, post-civil war
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26 Patronize Dex's Diner
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30 NBA's Shaquille
32 Steak option
34 Jace Solo, upon moving to Coruscant
35 Homer's neighbor Flanders
37 Party to
38 **THESE BAY AREA SAND PEOPLE SAY "HUTT ONE, HUTT TWO!"**
43 "What ___ happen to me?" (Padmé)
44 Wedge's Gamble Captain ___ Nootka
45 Hwy.
46 "I should have expected to find you holding Vader's ___" (Leia, to Tarkin)
48 Computer stations
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56 Shot on Anakin when he professes his love to Padmé
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60 "It's ___ risky..." (see 50 down)
61 About
62 **MANY BEANTOWN HITTERS DIED IN THIS JEK PORKINS X-WING**
66 Ewan's costar in *Down with Love*
67 Alphabetic string
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- 1 Doaba Guerfel is one on Corellia
2 Han, on ship manifests
3 Body in Episodes I and II
4 Stat for Sosa



By Mike Selinker

- 5 Type of damage in *Star Wars* Galaxies
6 Asteroid in the *Star Wars* CCG
7 Son of Seth
8 Queen Amidala ___ Balm (Episode I tie-in)
9 Atypical quantity of shares
10 Pic in which Ewan MacGregor plays James Joyce
11 Fett's ship
12 Miscellaneous, briefly
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18 Cloning necessity
19 Frequently
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25 Sopranos child star Robert
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34 Ring results
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38 Scrabble piece
39 Computer owner
40 Han Solo at ___ (book set in a far-flung sector)
41 Nil, in Nicaragua
42 "Make ___" (Picard order)
47 Jedi Knights, e.g.
49 Torch socket
50 "...and your ___aren't that attuned, young apprentice" (Obi-Wan)
51 Unwavering sort
52 Highest points
55 Womp ___ (Tatooine critter)
57 Punk vicious
59 Busy as ___
60 Fijian word for "not allowed"
62 ___ la la
63 Egg layer
64 Witch
65 ___ & Ern (Kellogg's characters)

ANSWERS TO THIS PUZZLE APPEAR ON PAGE 82 OF THIS ISSUE.



"Didn't We Just Leave This Party?"

AS IS CUSTOMARY ON STAR WARS PREQUELS, AN ADDITIONAL ROUND OF PHOTOGRAPHY TOOK PLACE THE FALL BEFORE RELEASE. FROM AUGUST 23 TO SEPTEMBER 3, 2004, GEORGE LUCAS AND MUCH OF THE CAST AND CREW MET IN THE U.K. FOR TWO INTENSE WEEKS. NATURALLY, HYPERSPACE'S SET CHRONICLER, PABLO HIDALGO, WAS THERE TO COVER THE ACTION.



A DAY ON SET AT SHEPPERTON STUDIOS

0710: Riding in with Jonathan Rinzler, LucasBooks' senior editor and writer of the forthcoming *Star Wars: The Making of Episode III* book, I arrive at the studios. Between his notes, my set diaries, and the hours of footage gathered by the documentary crew, this *Star Wars* film is likely to be the most well-documented ever.

0835: "Final checks" are called as we set up for the first shot of the day. Hayden Christensen gets into position at the end of a long blue catwalk. During the Sydney shoot, the call sheets identified the scenes by the numbers assigned to them in the script. In the pickups, they're even more specific, including the three-letter/three-number postproduction code also used at ILM. As Anakin walks down the catwalk, we're shooting CJE 720. After several takes of this, we move on.

0924: We're ready for the second setup. The stage crew has hurriedly disassembled the catwalk, and now, Hayden walks along blue carpeting on the ground. It's a continuation from the previous scene, this time shot from a high angle. The TechnoCrane is suspended above him as he walks through the scene.

"If once you start down the dark path, forever will it dominate your destiny."





"How about I drag my lightsaber on the ground?" asks Hayden.

"No, because then that would just be wanton vandalism," laughs George.

The call sheets describe these morning shots as "long walks." They're very much transitional scenes, bridging the scenery change as Anakin walks from one environment to another. A wind machine is at one end of the stage, offering up a laugh as its power lifts up a flap of blue carpeting. Hayden, never breaking his steady stride, leans down and picks it up, flipping it back into place as he exits camera. "That's definitely got to go on the DVD," he laughs.

1000: By now, we're set up on the opposite side, ready to shoot CST 040, another walking shot. George explains to Hayden, "You're walking with grim determination. Grim reaper determination."

"How about I drag my lightsaber on the ground?" asks Hayden, trying to find a way to make this walkthrough more extreme or dangerous.

"No, because then that would just be wanton vandalism," laughs George. If Anakin scores a few tiles in his descent into darkness, that's the least amount of damage he can do.

1010: Hayden's legs are once again active, shooting an earlier scene—CCM 610—as Anakin runs down a corridor. This late addition to the cut takes place in a brand-new environment for only one shot. For reference, John Knoll calls up the matte painting on the monitors so that the size of the doorway and corridor can be ascertained.

Director of Photography Giles Nuttgen has set up a "gobo"—think of it as a stencil for light—overhead to differentiate the light on Anakin as he rushes into the chamber. It needs to be adjusted for the second take as it droops into the bluescreen and Hayden's head passes between it and the camera.

1100: We've moved onto a new scene with an exchange of dialogue between Ian McDiarmid and Hayden. The dialogue hasn't changed much, and the blocking is the same. It's being reshot, though, because Ian's wardrobe is being changed

to match later continuity. So what was once shot in the full Chancellor's Office set in Sydney will be reshot with only Ian and his chair being extracted from blue-screen backing. A bluescreen approximation of his desk is in place to provide shadows and lighting.

1247: We've moved in closer for the shot in this sequence that's more challenging than the rest. Not that there are planets exploding or a million computer-generated hairs or the other myriad things you hear about when someone talks about a difficult sequence. No, this is just a simple camera move that has to be replicated in the new blue environment. Because this shot was never really designed as an effects shot with a composited character, the camera movement information now has to be eyeballed. Calum, John, George and Key Grip Pete Myskowski examine the Sydney footage to re-create the move.

George decides to do the more complicated move before lunch, leaving the easier stuff for later. It turns out to be not that difficult, as we wrap it up by 1300.

1432: After lunch and additional setup, shooting continues. It's Ian back in the Most Powerful Chair in the Galaxy. With it sitting unattended throughout the morning, many in the crew got to experience the giddy thrill of sitting in the prequel equivalent of the Emperor's throne. Hayden has changed out of costume as he has wrapped for the day.

1538: After wrapping up shooting in the Chancellor's Office, the crew sets up for a Sidious shot. As Demetri Jagger shuttles through the rough cut of the film, we get a glimpse of the much-anticipated duel between Anakin and Obi-Wan as it currently appears in the film. The latter half of the film is so action-packed, I mention to George, "There won't be a moment to for fans to catch their breath, will there?"



"He will learn patience."

"The first hour of the film is all fighting. The last hour of the film is all fighting. The middle is the gushy stuff," he smiles.

1554: Sidious has wrapped, and we're setting up insert shots of several Jedi Masters—Agen Kolar, Kit Fisto, and Saesee Tiin. For a newly added scene in the edit, these Jedi are shot against a blue rostrum that's supposed to represent a Republic gunship. A camera move that dips below the rostrum will become a gunship flying away once ILM gets a hold of it.

1744: Five extras come in dressed in Jedi robes to fill out a scene with Ewan McGregor as Obi-Wan and our collective imaginations as Yoda. Ewan, having a laugh, insists that Third Assistant Director Eddie Thorne read Yoda's dialogue in a proper Yoda voice. "The time for attack has come, Commander."

1819: The stage lights darken for the next setup of Obi-Wan Kenobi skulking through the shadows of an alien planet. Ewan descends an all-blue staircase for this shot. There's something very familiar about this because Ewan shot a similar scene for Episode II. In fact, in the animatic, the scene of him sneaking around the Geonosian hive is what's used as a placeholder for this scene.

1919: Time to wrap. Call sheets are distributed for the last day of the shoot before boxing everything up and moving on to the next stage of Episode III's postproduction....

INSIDE THE ALDERAAN CRUISER

Diplomatic cruiser. Alderaan starship. Rebel blockade runner. Corellian corvette. *Tantive IV*. Whatever the name, this starship is instantly recognizable to *Star Wars* fans.

For those on set last year and to fans just seeing the images now, the classic white corridor always triggers old memories from the original film. During principal photography, magazine and web content reveal plans kept me from writing about this most iconic of sets re-created in Sydney. It was only this past July that the first photos of this environment began to be made public.

Though that set has long been destroyed, we're once again aboard the *Tantive IV*. In Episode III, we'll move



"Like the other Alderaanian crew, Bulloch wears the sleek light blue and gray jumpsuit that fits with the 1970s-inspired view of a futuristic society."

beyond the corridors to new areas of the vessel, thanks in part to a recent revision of the Episode III script.

A lack of network connectivity kept me from planting a webcam on the set as we moved to a very cramped stage. Our two standard stages during pickups are large, measuring in at 12,000 square feet and 10,200 square feet. This third stage is very cramped in comparison, encompassing a mere 3168 square feet.

In this space is one of the few full sets of this phase of photography. From the outside, it's not much to look at: a rectangular enclosure with a wooden exterior. Inside, though, we're in the cockpit of the *Tantive*.

The familiar gleaming white surfaces are dotted with 1970s-era blinking displays and lights. Tucked into one corner is Roddy Barron, the B camera operator. The A camera, helmed by Calum McFarlane, is tripod-mounted just outside the door to the bridge, looking toward the viewport. The framing for this sequence is very similar to shots near the start of Episode I inside the Republic Cruiser that voyages to Naboo. In fact, that footage currently is serving as a placeholder in the rough cut of Episode III.

With the A camera removed from the TechnoCrane, the telescoping device is transformed into a moving light-source. A powerful light, representing Coruscant's sun, is mounted on the end of the crane. Grips Pete and Luke Myslowski gradually rock the light, providing moving shadows as the starship approaches the capital.

Inside the cockpit are five occupants: four of them human, one of them an

alien. During rehearsal, the Yoda puppet provides an eyeline and framing reference of the little Jedi Master, sitting between Jimmy Smits and Ewan McGregor. Two Alderaanian crewmembers helm the ship; one is an extra without dialogue, but the other should be recognizable to astute *Star Wars* fans.

Jeremy Bulloch is the Alderaanian pilot for this shot. He has a single line of dialogue informing Senator Organa of an incoming transmission. Like the other Alderaanian crew, Bulloch wears the sleek light blue and gray jumpsuit that fits with the 1970s-inspired view of a futuristic society. Bulloch played Boba Fett in Episode V and VI, though his face wasn't seen in that role. He also plays the Imperial officer who manhandles Leia through Cloud City's abandoned corridors, a character that has since been named Lieutenant Sheckil.

It all makes you wonder if Sheckil has an Alderaanian relative.

A cautious traveler should know to factor in starport security delays into his or her itinerary. With the galaxy undergoing seismic political changes, you can't blame Bail Organa for being caught off-guard. Having touched down the *Tantive IV* at the Senate landing platform, he gets stopped by security. It's very similar to a scene that was shot in Sydney, but it's now been modified to include Obi-Wan Kenobi at his side.

In Sydney, we had a floor—one of the many landing platform sets I described last summer. Now, we have nothing, save for green shapes that help sculpt the lighting around the principals to better fit them into virtual backgrounds. Giles Nuttgen is the director of photography for the pickup shoots, matching his lighting and angles to what David Tattersall did last year or creating all new setups when required. For this scene, controlled curtains that spill angles of light onto the floor are the clues to the virtual environment. In the finished shot, the light comes from

the *Tantive*'s lift and a corridor that exits the hangar.

More and more gaps in Episode III are being filled in. After the cockpit scene was completed earlier in the day, we were back in the larger stage by 10:00 a.m., shooting the Senate landing platform exchange. This shoot also included a holographic transmission from Bail Organa to Obi-Wan Kenobi and a walk and talk between Anakin and Bail with Threepio tagging along in the background with R2-D2. The astromech droid wasn't really there, though—he will be digitally inserted into frame. For the rehearsal take, to help Anthony Daniels time his stroll, he pulled along the stage vacuum cleaner. Once again, a low-tech solution to a high-tech challenge.

With the completion of this scene, Jimmy Smits wraps on Episode III. Also finishing was Anthony Daniels. "Thanks for the 30 years of adventure," says George Lucas to him, as they shake hands after Daniels' last take.

"Where has it all gone?" wonders a thoughtful Anthony.





WEBDOCS

This month's sneak preview of *The Making of Episode III*

documentary series features everyone's favorite protocol droid.

C-3PO: HIS MOMENT TO SHINE



"I need more emoting. I need more facial expression. I'm not getting that sadness that I need. I'm getting a smile, I want a frown...okay?"—George Lucas, directing C-3PO



"Threepio has been the fall guy or sort of the funny guy throughout all of these movies. And humor has been very important to the saga. And in this one, there really isn't that much because this is a pretty dark episode. Going through lines with Ewan and feeling the depth with him and the pain that is happening is really quite a thrill after all these years of going about, saying 'Oh, hello.' It is actually quite refreshing."—Anthony Daniels (C-3PO)



"I was on set with C-3PO, and it really took me back. I really remembered what it was like to be six or seven and watching these films, and felt the excitement of being in them now."—Ewan McGregor (*Obi-Wan Kenobi*)



"What is very wacky for me is sitting here on this set, where for me—and indeed the public—it all began. Everything is circular in life, they say. This is where we end. George and I were the only people to have witnessed this set. It's kind of fun because I never thought this was going to happen. I never expected a 12-week job to turn into all these years. You know what's great is that I finally understand the story. I see it coming together. The whole beginning that we knew so well 20-something years ago suddenly makes sense. This one has the depth, the guts to take us into the original story that we all remember and love so much. And I am fascinated personally to see how this comes about, how this arc turns."

—Anthony Daniels



"The weird thing about Threepio is for the most part, he's completely out of his element in all the other movies. He's gone around saying, 'Protocol, it's my primary function.' It's what I do—I translate. And he's had this terrible time because he's been put in fights and fires and mangled up and met all sorts of weird creatures. The great thing about Episode III is that he is in his milieu, for the first time he is golden."—Anthony Daniels



"This is the one where we bite the bullet. We go for shiny and we do it. And we'll let John [Knoll] fix it! Ha ha."—George Lucas





BANTHA TRACKS

BY THE FANS.
FOR THE FANS.

IN THIS ISSUE:

- Fan.Tastic
- The Way We Were
- Editorial



FAN.TASTIC LOOK AT 2004

The Star Wars Fan Year in Pictures

Star Wars fans had a busy year in 2004. Conventions, events, presentations, premieres—there was a lot to do, and fans were more than up to the challenge of almost nonstop Star Wars fun. Throughout the year, fans contributed their time and talent, added color and atmosphere, and enjoyed themselves at the many Star Wars events there were to choose from. Here, *Bantha Tracks* raises a toast to Star Wars fans everywhere and presents some of the memorable fan moments of 2004.

Official Star Wars Fan Club Dinner, Seattle

On February 28, members of the Official Star Wars Fan Club had a star-studded view both inside and out of the skyline dining room in a downtown Seattle, Washington hotel. The first Star Wars Fan Club dinner featured an elegant menu and the opportunity to chat with Amy Allen (Aayla Secura) and Michonne Bourriague (Aurra Sing) in an intimate setting. Fan Club President Lisa Stevens put together a memorable evening for fans.



February



April

The Official Star Wars Fan Club Comes Home to Lucasfilm

Building on the foundation of the original Star Wars Fan Club started at Lucasfilm during the original trilogy years, the homecoming Fan Club added more features than ever before. To the visually striking official magazine, *Star Wars Insider*, the remodeled Fan Club added the online benefits of Hyperspace and continued offline benefits like exclusive events and member-only perks at the coming **Celebration III**.



Jedi-Con, Düsseldorf, Germany

Star Wars fans in Europe flocked to Jedi-Con 2004, held at the Congress Center in Düsseldorf, Germany the weekend of April 9–11. In addition to guest star appearances by actors Billy Dee Williams (Lando Calrissian), Jay Laga'aia (Captain Typho), and Amy Allen (Aayla Secura), the weekend offered the chance to hear from Lucasfilm's Steve Sansweet, who shared the inside scoop on the coming original trilogy DVD release and Episode III. Jedi-Con was the first stop on Sansweet's summer convention tour of 2004.

May



WonderCon, San Francisco

Star Wars fans from the San Francisco Bay Area and central California got together to celebrate Star Wars at the Moscone Center in San Francisco, and Steve Sansweet made stop number two on his summer tour. Costumed fans posed for a photo beside the Moscone Center Carousel and made sure Star Wars stood out at the pop culture convention.



July

Star Wars Encuentros, Mexico

Star Wars Encuentros ("Encounters") in Mexico City brought together the best of Star Wars for one big weekend on July 16-18, 2004. This year's show focused on collecting, and Star Wars collectors from Mexico, Canada, and the United States got together to compare notes and hunt for good convention finds. Star Wars celebrities Ray Park (Darth Maul), Daniel Logan (young Boba Fett), Amy Allen (Aayla Secura), Michonne Bourriague (Aurra Sing), Shannon Baksa-McRandle (Mara Jade), and Femi Taylor (Oola) met with fans for Star Wars fun at the International Exposition and Convention Center.



San Diego Comic-Con International, California

Star Wars fans who attended Comic-Con International July 21-25 were in on what could be called the official kickoff to the huge 10-month Star Wars celebration leading up to the release of *Revenge of the Sith* in May of 2005. The Lucasfilm pavilion dominated the exhibit hall with displays and events by 19 Star Wars licensees. During Comic-Con International, fans enjoyed autographs from Star Wars film celebrities, including Carrie Fisher and Mark Hamill. There were Star Wars panels, the Star Wars 2004 Fan Film Awards, rare Star Wars merchandise, a Star Wars category in the Comic-Con Masquerade, Star Wars video footage, and photo opportunities by a real-sized X-wing model.



July (cont.)

San Diego Comic-Con International, California (cont.)

The biggest thrill of the Comic-Con International weekend, however, came Saturday afternoon. Hayden Christensen, the actor who portrays Anakin Skywalker and Darth Vader, Producer Rick McCallum, and actress Carrie Fisher, who played Princess Leia Organa, all appeared onstage during Lucasfilm's presentation. Host Steve Sansweet capped the presentation by announcing the title of Episode III—*Revenge of the Sith*—to a thunderous welcome by the attending fans.



Star Wars fans played a huge role in helping Star Wars conquer the convention. The Rocky Mountain Fan Force started long before the show, fixing up the X-wing model at the Wings Over the Rockies Museum in Denver, Colorado. During the show, fans reassembled the X-wing, helped in the pavilion and the shop, managed lines, helped with panels and the Fan Club breakfast, and found time to enjoy the massive comic and pop culture convention.



Fan Club Breakfast, San Diego

The Fan Club breakfast in San Diego took place during Comic-Con International on Saturday, July 24. Fans braved the early morning hours to spend quality time together at the sold-out event and chat with Lucasfilm guests, including Howard Roffman, president of Lucas Licensing, and Steve Sansweet, head of fan relations. Daniel Logan (young Boba Fett) came for breakfast and made the rounds to greet the fans. Jeff Popper of Hasbro and members of the *Insider* and *Bantha Tracks* staff also attended. In addition to breakfast and good company, fans enjoyed goody bags and prizes selected from the Lucas Licensing archives.



August



Gen Con Indianapolis

The Indiana Convention Center in Indianapolis will be home again to Star Wars Celebration III, so it was natural for Lucasfilm and Gen Con LLC to want to start celebrating in town early. Gen Con, the company that manages Celebration III in cooperation with Lucasfilm, set up a stunning Star Wars booth at their Indianapolis Gen Con Game Fair August 19-22. Star Wars authors Timothy Zahn and Michael Stackpole pose at the Star Wars booth with members of the Midwest Garrison of the 501st Legion.

Wizard World Chicago

Steve Sansweet made stop number five on his summer convention tour at Wizard World Chicago, August 13-15. The title of Episode III had been revealed at Comic-Con International, but Sansweet shared the reveal video with the capacity crowd, plus abundant footage and trailers cut specifically for the 2004 convention season.



September

Dragon*Con Atlanta

Dragon*Con shares a distinction with Bantha Tracks—it's produced "by the fans; for the fans." The downtown Atlanta gathering has been called "Mardi Gras meets sci-fi convention," and that's absolutely accurate. Fun reigned for the weekend, and costumed Star Wars fans were everywhere—only at Dragon*Con, the costumes aren't necessarily what you'd see in the films. Mary Franklin, fan event specialist and editor of Bantha Tracks, gave the Lucasfilm presentation to full houses on Saturday and Sunday. Fans celebrated their fandom by competing in the Star Wars Costume Contest, the Mr. Star Wars competition, and a droid hunt sponsored by the 501st Legion. Hundreds of costumed Star Wars fans joined the Dragon*Con parade Saturday morning.



THX 1138 Premiere

George Lucas' striking first film from 1971, THX 1138, opened in theaters September 10 and was available for the first time on DVD September 14. As relevant today as when it first premiered, the film was met with a tremendous critical response. Star Wars fans were at the theaters handing out collectible THX 1138 posters to moviegoers opening weekend.



Loews Metreon, San Francisco, CA

State Theater, Ann Arbor, MI

Westgate Arts Theater, Madison, WI

September (cont.)

Star Wars Trilogy on DVD

The release of the long-awaited original *Star Wars* trilogy on DVD on September 21 was worth marking on the calendar, and fans everywhere turned up to help make the premiere day (and night) an event to remember. There were special openings worldwide, including nine Midnight Opening events at Best Buy stores. The DVD shattered all previous boxed-set sales records, proving once again the timeless nature of the saga.



Paris



Montreal, Canada



Macon, GA



San Francisco, CA



Lafayette, LA



Sterling, VA



Taiwan



Puerto Rico

Oakland Raiders Join the Empire

September 26, Darth Vader and a squad of his finest stormtroopers turned up to help cheer the Oakland Raiders to a 30-20 victory over the Tampa Bay Buccaneers. Members of the 501st Legion costuming group from the Golden Gate and Central California Garrisons handed out special tattoos and copies of the original trilogy DVD boxed sets, greeted the fans, and cheered with the Raiderettes.



Photo Credits: February: Vic Weritz; May: Karen Louie; July: Mauricio Gonzales, Luis Chavez Hiza, Tim Tracey, Karen Louie, Francis Mao; August: Ron Mitchell, Kathy van Beuringer; September: Robert Lee, Kathy van Beuringer, Charles Hansel, Steve Petrucci, Tim Howard, Michael McManus, Sébastien Mineau, Roy Starkiller, Ian Hebert, Karen Louie, Mary Franklin

November

More To Come!

By the time this issue sees print, Star Wars fans will have even more reasons to gather, celebrate, and enjoy this memorable year. In November, they will see the first teaser trailer and theatrical poster for *Star Wars: Revenge of the Sith*. *Star Wars Celebration III* planning will be well underway, and many will have purchased their tickets for the huge fan festival coming April 21-24, 2005 to Indianapolis.

2005—The Year of Star Wars!

2004 was a big year, but there is so much more to come in 2005! Fans will have endless news to share, and *Bantha Tracks* will be there to report on the fun and excitement!



THE WAY WE WERE



Chris Trevas, author of "Set Piece" and other information-packed articles for *Star Wars Insider*, received a *Star Wars* set to scrutinize back in 1981—Kenner's Death Star Space Station.

Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official Star Wars Fan Club. Send electronic files to banthatracks@insider.starwars.com, or send your snail mail to Bantha Tracks, c/o Mary Franklin, Lucasfilm, P.O. Box 10228, San Rafael, CA 94912.

EDITORIAL

The Saga Gets Better with Age



In 1977, the phenomenon that is *Star Wars* ran head-on into popular culture, and popular culture embraced it. Rather than recoil from a galaxy of Wookiees, Danish pastry hairstyles, and scoundrels, people all over the world returned to theaters again and again.

I'm sure that some thought *Star Wars* was a flavor of the month, a craze that would fizzle as quickly as it flared. But long before the last Ewok danced its way into the credits of *Return of the Jedi*, the film series cemented itself as a cultural icon. It's an icon that in the ensuing years has not gotten tired, but has grown richer and better with age. The *Star Wars* saga has grown deeper, more mature, and more interesting, though I can't say the same about some of us.

The record-breaking release of the original trilogy on DVD this past September is proof that millions love the classic *Star Wars* films. I wager that they are better loved than ever before and that their popularity has been enhanced by all that has come after them in the saga.

Fans who read *Star Wars* novels and comics have discovered new layers to favorite characters and have developed some new favorites through the decades. We have read about more planets, races, creatures, and starships as each year goes by.

My fan experience certainly is enriched by a cocktail of classic and prequel *Star Wars*, and I've been struck by that repeatedly throughout 2004. At San Diego Comic-Con International, Hayden Christensen, who becomes Darth Vader in Episode III, thrilled a packed house of thousands during our Lucasfilm presentation. Carrie Fisher (Princess Leia) and Mark Hamill (Luke Skywalker) of the original trilogy also captivated the crowd as they signed autographs in the *Star Wars* pavilion.

I have many new *Star Wars* fan friends who came into the fold after *The Phantom Menace* or *Attack of the Clones* introduced them to the saga. Bossk, my favorite bounty hunter character, finally looks appropriately menacing thanks to Hasbro's new Bossk Unleashed and the new Bossk bust from Gentle Giant. An occasional figure of Young Obi-Wan—that's "YOW!" to some of my girlfriends—has infiltrated my Han Solo collection. I'm not complaining.

The coming *Revenge of the Sith* will complete the *Star Wars* big screen film saga, it's true, but I'm looking forward to what comes next. I don't believe it's the end of the story, but a springboard for a galaxy that will keep growing and maturing, getting richer and more interesting with age.

Get in the Track!

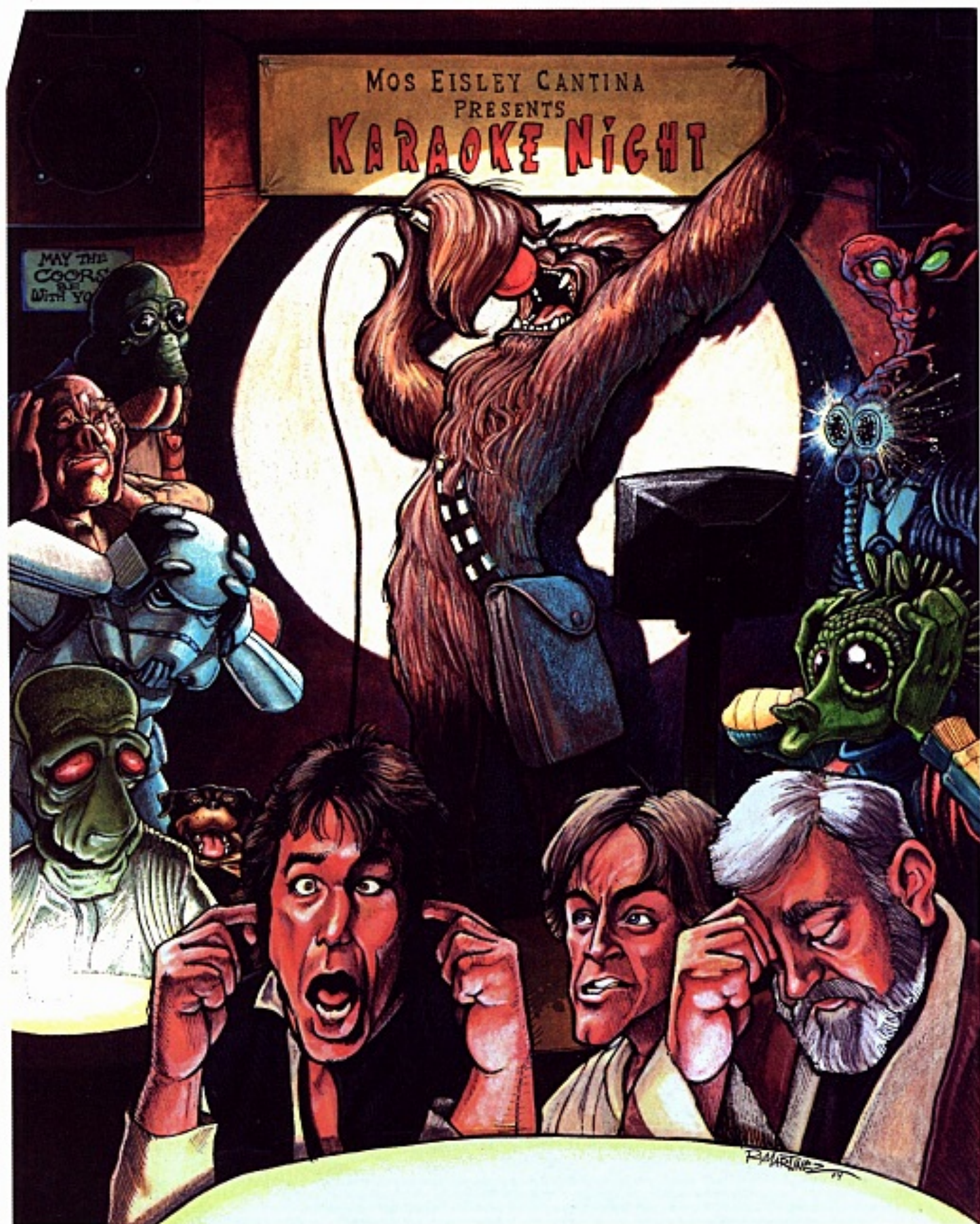
Mary Franklin
Mary Franklin
Editor, Bantha Tracks





LAUGH IT UP, FUZZBALL

HUMOR



#3

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Jango Fett Chrome Mini-Bust

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Jango has arrived in Tipoca City, and the cloning has begun. Previously only available with redemption of Star Wars Credit Card Galactic Credits, this limited edition Jango Fett chrome mini-bust is now available for purchase exclusively at StarWarsShop.com.

Like the chrome finish on this mini-bust, the name Fett carries with it a cold air of dread and competence. To those with the credits to hire him, his name is synonymous with success. To those with reasons to fear, Fett means capture or death. In the final years of the Republic, Jango Fett was regarded as the best bounty hunter in the galaxy.

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COLLECTOR'S PICKS

#1



Name: Gus Lopez

Job: Senior manager software development, Amazon.com

Collecting Star Wars since: 1991

Favorite area of collecting: Star Wars cereal boxes

Favorite Star Wars collectible: Blue Harvest crew cap



#2



#1 Clone Wars Padmé Amidala Maquette \$79.99

"I'm really fond of Gentle Giant's Clone Wars maquette line, and this Amidala resin maquette is the best one in the series (and also an exclusive). The detail on the fur lining of Padmé's snow bunny outfit is unbelievable."

#2 Stormtrooper Blaster Prop Replica \$499.99

"Something I've always wanted since first seeing Star Wars in 1977 was a high-quality stormtrooper blaster. This piece is one of the highlights of the Master Replicas line and comes with a display case and plaque. This may be the only opportunity ever to get a licensed and accurately reproduced stormtrooper blaster."

#3



#4



#3 Ewoks and Droids Set of Three DVDs \$39.99

"This set contains a bunch of material that Star Wars fans have been waiting to see on DVD for years, including episodes of the *Droids* and *Ewoks* cartoons along with the two Ewok made-for-TV movies, *Caravan of Courage* and *Battle for Endor*. If you're as excited as I am about the adventures against the Gorax, you can't miss out on this DVD set."

#4 Rare Pin Set \$9.99

"An incredible deal: two rare vintage pins, 10th Anniversary and *Revenge of the Jedi*. *Revenge of the Jedi* items in particular are difficult to find, and this is an original pin from over 20 years ago, before the film was renamed to *Return of the Jedi*." ★

#5



#5 Animated Clone Wars Leather Checkbook Cover \$39.99

"This was the first item I ever bought on StarWarsShop. It features Yoda from the Clone Wars cartoon on the cover, ready for battle. My checking account has sure been heavily used to buy Yoda items over the years, so Yoda deserves a special place of honor on the cover." ★

HOLIDAY GIFT IDEAS



A LEGO Deluxe Rebel Snowspeeder \$119.99

The Rebel snowspeeder has 1457 LEGO pieces, moveable parts, display stand, and a collector's card.

B Holiday Yoda Figure \$11.95

This 3 3/4" limited-edition Holiday Yoda action figure comes with a display case and a holiday greeting card. ☆

C Retrorocket Darth Vader Guitar \$899.99

Classic Retrorocket guitar with Darth Vader graphics

D Star Wars Original Trilogy Collection Monopoly \$39.99

This limited edition, individually numbered game includes new gold tokens.

E Bounty Hunters Bust-Ups Six-Pack \$27.99

This six-pack includes one of each bounty hunter. (Jango Fett not pictured)



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WHAT'S NEW



A Empire Fossil Watch \$125.00
Limited to 500 worldwide, this sophisticated watch features the Imperial logo.



B The Empire Strikes Back Framed One-Sheet \$149.99
Original 1983 re-release poster found in Lucasfilm's marketing archives ☆



C Acme Archives "General Kenobi" \$195.00
A limited edition serial from the Emmy-winning animated series Clone Wars (prototype pictured)



D Knights of the Old Republic II: The Sith Lords (for Xbox) \$49.99
This video game features new Force powers, weapons, locations, characters, and classes.



E Star Wars Dufex Print \$24.99
This Star Wars poster is printed with a unique foil process that adds texture and dimension.



F Master Replicas Snowspeeder \$599.00
Authentically detailed prop replica of Luke Skywalker's "Rogue One" speeder in Episode V (prototype pictured)



G Revenge of the Sith Hat \$15.99
This hat features the Episode III movie title and has an adjustable closure. ☆

H Leia Kid's T-Shirt \$14.99
This 100% cotton kid's T-shirt features an animated Princess Leia. ☆

FAN FAVORITES



A Battlefront for PS2, Xbox, or PC \$49.95
An intense, open-ended multiplayer action game set in the Star Wars universe

B Classic Star Wars Box Set \$29.95
Original trilogy comic adaptations in three full-color volumes

C Revenge of the Sith Sweatshirt \$44.99
Get your exclusive *Revenge of the Sith* hooded fleece sweatshirt. ☆

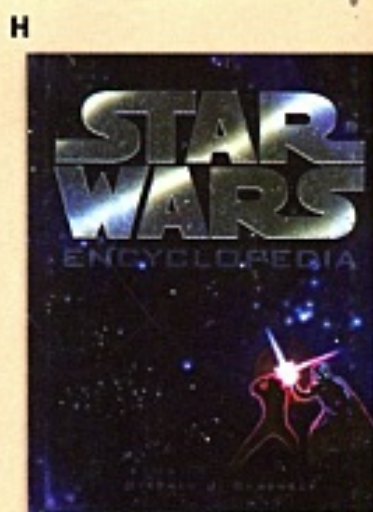
D Darth Vader Lightsaber Scaled Replica \$35.00
Sith Series .45 scale replica of the prop used by Darth Vader in *Star Wars: A New Hope*

E Darth Maul Battle-Damaged Lightsaber Scaled Replica \$35.00
Sith Series .45 scale replica of the prop used by Darth Maul in *Star Wars: The Phantom Menace*

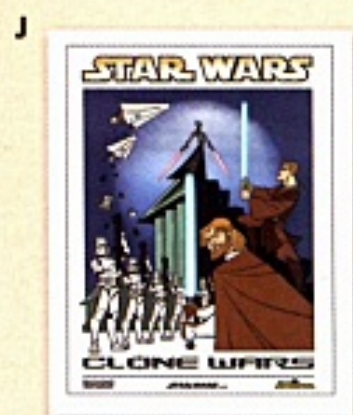
F Yoda Child's T-Shirt \$14.99
This 100% cotton child's T-shirt features an animated Yoda. ☆

G Darth Vader Mask \$29.99
This deluxe adult Darth Vader mask and helmet is made of molded plastic.

H Signed Star Wars Encyclopedia Hardcover \$49.95
This signed book by author Steve Sansweet gives fans an A to Z guide of Star Wars history. ☆



MORE MUST HAVES



- A Collectible Memorabilia Pen \$29.99 ☆**
B Starship Key Chain Set \$13.99
C Yoda Ltd. Edition PEZ Dispenser \$24.95 ☆
D Jedi Master Lightsaber \$12.99
E Classic Star Wars Magnet Set \$14.99
F LEGO Millennium Falcon \$99.99
G "Java Yoda" Coffee Mug \$13.99 ☆

- H Unleashed Wave 5 Half-Pack \$56.99**
I Chewbacca Life-Size Standee \$29.99
J Clone Wars Poster \$12.99 ☆
K Pewter X-Wing Fighter \$44.95
L Star Wars Trilogy DVD \$49.99

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Starting in November, StarWarsShop.com will be selling the official two-sided Episode III: Revenge of the Sith Teaser One-Sheet Poster from the original theater print run, so buy yours while supplies last!



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